

A NEW
PORTUGUESE
GRAMMAR
IN FOUR PARTS,

CONTAINING

- I. Rules for the modification and use of the different parts of speech.
- II. The Syntax, in which are explained, after a more copious manner than hitherto attempted, the peculiar uses of the PORTUGUESE PARTICLES.
- III. A Vocabulary, more particularly containing the Terms of COMMERCE, WAR, and NAVIGATION, with a variety of Phrases and familiar Dialogues, taken from common conversation, and the best authors.
- IV. Various Passages extracted from the most approved modern and ancient writers, with a view to facilitate the reading of the ancient and most valuable Portuguese books.

By ANTHONY VIEYRA TRANSTAGANO,
Teacher of the Portuguese and Italian Languages.

Necesse est enim inter quos mercaturæ & contractuum sint, inter eos quoque sermonis esse commercia. UBERTUS FOLIETA.

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T O

ROBERT ORME, Esq.

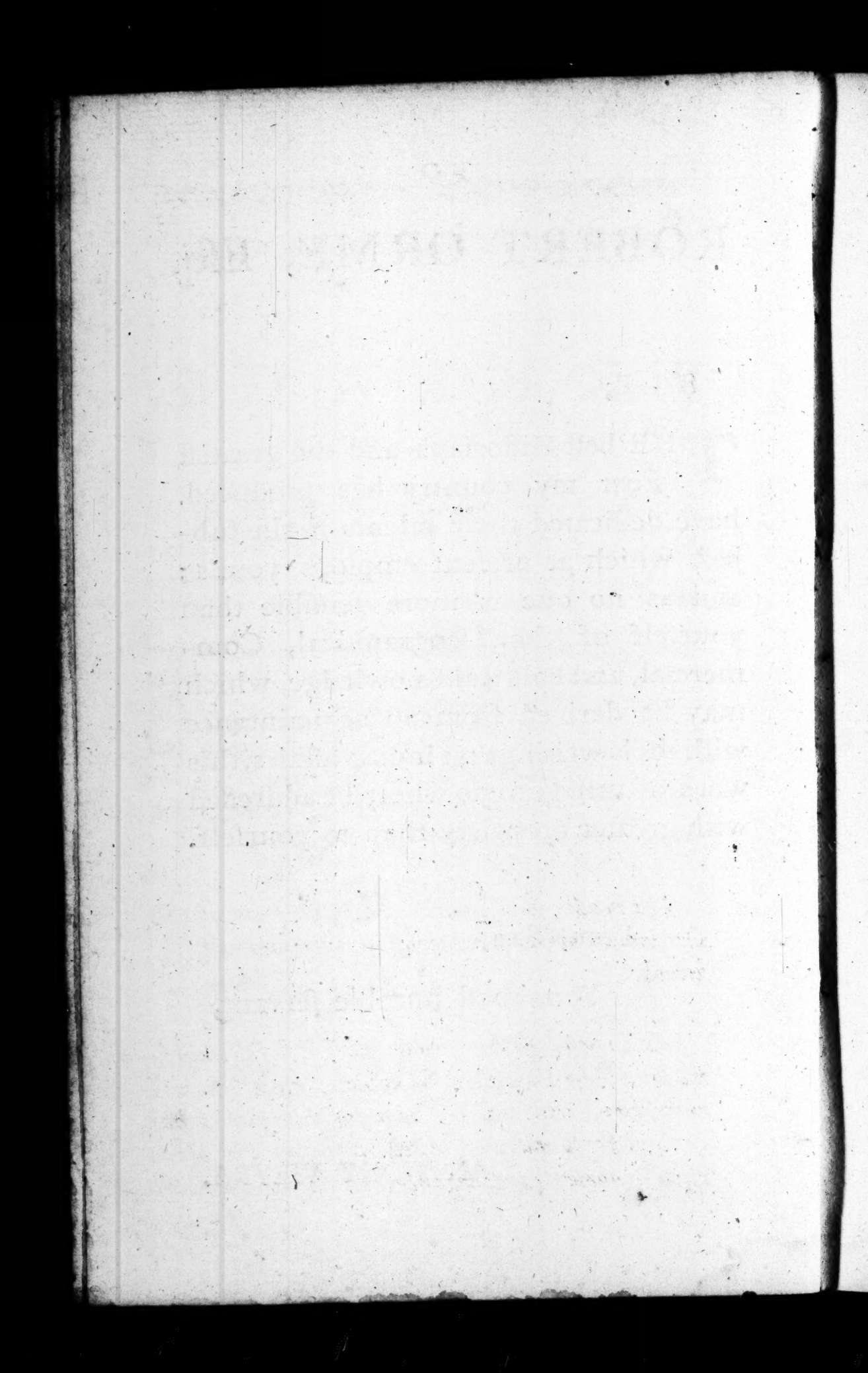
S I R,

THE best Historians and the greatest Poet my country has produced, have dedicated their talents to the subject which at present employs your's; and as no one is more sensible than yourself of the Geographical, Commercial, and Political Knowledge, which may be derived from an acquaintance with their writings on Indian affairs, this work of mine can no where be addressed with greater propriety than to yourself.

I am, S.I R,

Your most humble servant,

ANTHONY VIEYRA.





P R E F A C E.



S the usefulness of the Portuguese language is so well known to all English merchants, who carry on a general trade with the different parts of the known world, it will be needless to use any arguments here to prove it; and I shall reserve what I have to say on the copiousness and energy of this language for the Preface to an English and Portuguese Dictionary I am now engaged in, the First Part of which, being greatly forwarded, shall soon be sent to the press.

The reader will find in the First Part of this Grammar, what is material as a foundation of the whole.

At the end of the Second Part is a full explanation of the Particles, on which I have bestowed more time and labour, because this subject has been hitherto much neglected, although the principal ornament and elegance, not only of the Portuguese,

tuguese, but of every other language, chiefly consist in the proper arrangement and judicious interspersion of these words.

In the Third Part is a larger collection than hitherto published of the terms of Trade, War, Navigation, &c. which the present intercourse between the two nations renders particularly useful.

Having found a great difficulty of procuring Portuguese books in this country, I have been commonly obliged to furnish with part of my private collection those Gentlemen whom I have had the honour of assisting in the study of this language, during my residence here; therefore, in the Fourth Part I have given some passages selected out of the best Portuguese Authors, and which will, at the same time, facilitate the reading of their most eminent Historians, such as Goes, Barros, Pinto, &c. whose Orthography differs considerably from the more modern.



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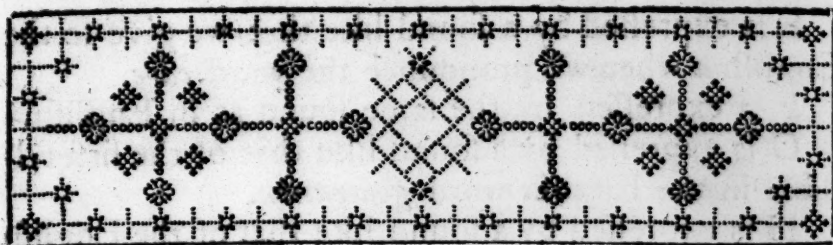
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E R R A T A.

Page 7. line 6. for *paixáo* read *paixam*. P. 11. l. 6. for *o seu* read *seu*. P. 21. l. 33. for *duos* read *dous*. P. 26. l. 20. for *mostraite* read *môstrate*. P. 31. l. 14. for *as* read *os*. P. 34. l. 25. for *palaerás* read *palavras*. P. 38. l. 26. for *os* *Costumes* read *o procedimento*. P. 48. l. 16. for *teriámos* read *teríamos*. P. 49. l. 9. after *supine* insert, It is supplied in Portuguese by the prepositions *a* or *para*, and the verb in the infinitive; as, P. 52. l. 28. for *estajamos* read *estejamos*. P. 56. l. 3. for *vertude* read *virtude*, l. 21. for *remo* read *remos*, and l. 28. for *im* read *em*. P. 66. l. 2 and 3. for *venedra*, *venedras*, read *vendera*, *venderas*. P. 69. l. 26. for *admittissimos* read *admittissemos*. P. 78. l. 20. for *trarie* read *trarei*. P. 93. l. 20. for *pedis* read *pedi*. P. 95. l. 18. for *repetisti* read *repetiste*. P. 108. l. 28. for *hao* read *nam*. P. 116. l. 11 and 12. for *premeiro* read *primeiro*. P. 117. l. 2. for *prige* read *perigo*. P. 128. l. 22. for *de* read *do*; and l. 23. for *probre* read *pobre*. P. 129. l. 8. for *image* read *imagem*. P. 141. l. 30. for *Cami* read *Caminho*. P. 150. l. 7. for *posseque* read *possoque*. P. 151. l. 16. for *be* spoke read *I spoke*. P. 161. l. 20. for *a legria* read *alegria*. P. 162. l. 21. for *presença* read *presença*; and l. 34. for *deluvio* read *diluvio*. P. 185. l. 33. for *him* read *me*. P. 188. l. 35. for *Aísto* read *A isto*. P. 190. l. 15. for *jeito* read *geito*. P. 243. l. 28. for *sabia* read *saya*. P. 245. l. 1. after *call* insert *one names*. P. 248. l. 28. for *foi* read *sei*. P. 249. l. 22. for *su* read *seu*; l. 30. for *vente* read *vinte*; and l. 35. for *quintas* read *quantas*. P. 254. l. 21. for *meve* read *meio*. P. 274. l. 38. for *barba* read *barbas*. P. 296. l. 17. for *lançao* read *lançam*. P. 302. l. 21. for *acçao* read *acçam*. P. 306. l. 45. for *cu'a* read *cousa*. P. 337. l. 13. for *paco* read *paço*. P. 342. l. for *mancia* read *maneira*.

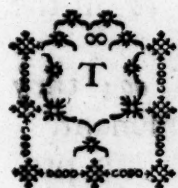


A NEW
PORTUGUESE
GRAMMAR.

PART I.

CHAP. I.

Of the Portuguese Alphabet, and the Manner of pronouncing each separate Letter.



THE Portuguese alphabet contains twenty-four letters, viz.

A, B, C, D, E, F, G, H, I, J, L, M,
N, O, P, Q, R, S, T, U, V, X, Y, Z.

The A is expressed by a sound like that of *a* in the English words *at*, *rat*, *fat*, &c.

B is expressed by a sound like that of the *be* in the first syllable of the English word *Betty*.

C is expressed by a sound like that of the first syllable of the English word *celebrated*.

D is expressed by a sound like that of the first syllable of the word *declare*.

B

E is

E is expressed by a sound like that we give to the English *a* when we pronounce the word *care*.

F is expressed by the same sound as in English.

G is expressed by a sound like that of the first syllable in the English word *generation*.

H is expressed by a sound like that of the English word *aghast*, if you cut off the two last letters *st*, and keep the accent upon the second *a*.

I is expressed by the sound of our *ee*.

J is called *j consoante*, i. e. the *j* consonant, which appellation we must read *ee consoante*, and has the same power as the *g* before *e* or *i*.

L, as in English.

M, as in English.

N, as in English.

O has nearly the same sound as in the English word *store*.

P is expressed by a sound like that of *pe* in the English word *penny*.

Q is expressed by a sound like that of the English *k*.

R is expressed by a sound like that of the English participle *erred*, if you cut off the last letter *d*.

S as in English.

T is expressed by a sound like that of *tha* in the English word *Thames*.

U is expressed by a sound like that of *oo* in the English word *poop*.

V is expressed by a sound like that of *oo*; they call it also *oo consoante*, that is, the *v* consonant.

X is expressed by a sound like that of our pronoun personal *she*, if you add an *s* to it, or as *shees*.

Y is expressed by a sound like that of *i* in the English word *visible*, and is called *ypsilon*.

Z is expressed by the sound of our English *zed*, leaving out the *d*, or *zea*.

GRAMMAR.

3.

Of the manner of pronouncing the Portuguese Letters as
combined in Syllables; and first

Of the Vowels.

A.

A in Portuguese is commonly pronounced like *a* in the following English words, *adapted*, *castle*, &c. It is sometimes pronounced with less strength, and closely, as in *ambos*, where the *a* is pronounced like *a* in the English word *ambition*.

E.

The letter *e* has two different sounds; the one open, like *ay* in *day*; the other close, like that in the English word *mellow*. Examples of the former, *jé*, faith, *pé*, foot, &c. Examples of the latter, *rede*, a net, *parede*, a wall, &c. In this consists a great part of the beauty of the Portuguese pronunciation, which, however, cannot be learned but by a long use, notwithstanding all the rules that can be given for it.

I.

Is pronounced like *ee* in the English word *steel*, *aco*; or like *i* in the English words *still*, *anda*; *visível*, *visivel*.

O.

This vowel has two sounds; one open, as in the word *dó*, pity, where the *o* is pronounced like our *o* in the word *store*; the other close, as in the Portuguese article *do*, of, and the word *redondo*, round, where the *o* is to be pronounced like our *u* in *turnet* or *stumble*. I is likewise in the different pronunciation of this vowel that consists the greatest part of the beauty of the Portuguese pronunciation; but it can be learned only by a long use.

P O R T U G U E S E

U.

The vowel *u* is pronounced like *oo* in the English.

Y.

Y has the same sound as the Portuguese vowel *i*.

Of Consonants.

B

Keeps always the same sound as in English.

C

Before *a*, *o*, *u*, and the consonants *l*, *r*, is properly pronounced as *k*; but before *e* and *i* it takes the hissing sound of *s*: it takes also the sound of *s* before *a*, *o*, *u*, when there is a dash under it thus *ç*.

I could wish the learned in Portugal would follow the resolution of the Royal Academy of Madrid, by expunging such dash, and placing the s in its stead, since they have in both languages the same hissing sound, which frequently occasions great confusion in the proper use of them.

C before *b* is pronounced like *cb* in the English words *charity*, *cherry*, &c.

Double *c* is sounded only before *e* and *i*, the first with the sound of *k*, and the other with the hissing sound of *s*; as in *accidente*, accident, pronounce *ak-sidente*.

D

Is pronounced in Portuguese as in English.

F

Is pronounced always as in English.

G

Before the vowels *a*, *o*, *u*, and before consonants, is pronounced as in English: example, *gosto*, taste; *gaiola*, cage; *grito*, a cry.

G be-

G before *e* and *i* denotes the sound of *j* consonant.

Gua sounds almost like our *wa* : example, *guarda*, pronounce *gwarda*.

Gue, *gui*, are pronounced as *gue* in the word *guest*, and *gi* in the word *gift* ; but in the verbs *arguir* and *redarguir* it is to be pronounced as if it was written *argueer*, &c.

H.

The letter *b* is never aspirated nor pronounced at the beginning of words, as *bora*, an hour ; *homem*, a man : but, according to the modern orthography, all those words are written without an *b*.

H when preceded by a *c*, makes a sound with it like our *ch*. See the letter C, and also the letters L and N.

J

Is pronounced like our *j* consonant.

K.

The Portuguese have no such letter as *k*.

L

Is pronounced in Portuguese as in English.

Lb is pronounced like *g* before an *l* in the Italian words *figlio*, *foglio*, &c.

M

Is pronounced as in English, being placed before a vowel with which it forms a syllable ; but when it is at the end of words, and preceded by the letter *e*, causes in Portuguese a nasal sound like that of the French words *vin*, wine ; *pain*, bread ; except *sõem*, *tõem*, from the verbs *soar*, *toar*, and some others.

M at the end of words, preceded by an *a*, *o*, or *i*, has such a nasal obtuse sound that only may be learned from a master's mouth.

N.

N being before a vowel with which it forms a syllable, is pronounced as in English; otherwise, it only gives a nasal sound to the vowel that precedes it.

N before *b* has the same sound as *gn* in Italian, or in the French words *Espagne*, *Allemagne*.

P.

P and *ph* are pronounced as in English.

Q

Is pronounced like *k*: example, *quero*, I am willing, pronounce *kero*.

The vowel *u* after *q* in the word *qual*, which, must be pronounced so smoothly as to render it almost imperceptible to the ear, as in the English word *quantity*, in order to distinguish it from the substantive *cal*, lime.

R.

R and double *r* are pronounced as in English.

S.

S and *ss* are pronounced as in English.

S between two vowels is pronounced like a *z*; particularly in the words ending in *oso*, as *amorofo*, *cuidadofo*, &c. and, as some say, in those that end in *esa*, as *mesa*, *defesa*, &c.

T

Is pronounced as in English.

V

Is pronounced as in English.

X

Is pronounced as *sh* in English; except *axioma*, in which, according to *Feyjo*, the *x* is to be pronounced like *c*.

X after

X after the vowel *e* is pronounced like *cs*, in the words *extençam*, *extenuado*, *expulso*, *excelente*, and some other words.

X between two vowels is pronounced like *gz* in the words *exactamente*, *exornar*; except *Alexandre*, *Paixão*, *Puxo*, *baxo*, and some other words, that only may be learned by use. You must take care in pronouncing the *g* so smoothly as to render it almost imperceptible to the ear.

Z

Is pronounced as in English; but at the end of words is pronounced like *s*, as *rapáz*, boy; *Francez*, French; *perdiz*, partridge; *voz*, voice; *luz*, light, &c.

The tittle, or little dash, which the Portuguese call *til*, is set by them over some letters instead of *m*; as *bē* instead of *bem*; *convē* instead of *convem*; *būa* instead of *huma*; and as it is then to be considered as an *m*, see what we have said about the pronunciation of the same letter.

They also set their *til* over the vowels *ao*, *aa*, in the end of words, thus, *āo*, *āa*. See what we have said above of *m* at the end of words preceded by an *a*.

Of Diphthongs.

The meeting of many vowels in one and the same syllable is called Diphthongs, and they are the following in the Portuguese language.

Aa, as in *maçã*, an apple.

Ae, as in *caēs*, dogs.

Ay, as in *pay*, father.

Ai, as in *mais*, more.

Ao, as in *pão*, wood.

Au, as in *causa*, a cause.

Eo, as in *ceo*, heaven.

Ey, as in *rey*, king.

Ei, as in *amei*, I loved.

Eu, as *eu*, I.

Io, as *vio*, he saw.

Oe, as in *poem*, they put; *compoem*, they compose;

meloës, melons, &c.

Oy, as in *boy*, an ox; *foy*, he was.

Ou, as *dou*, I give; *sou*, I am.

Ue, as *azues*, blue.

§ The two vowels in the following words must be plainly and distinctly pronounced.

Ai, as in *paiz*, a country, pronounce *pa-iz*.

Ea, as in *lamprea*, a lamprey, pronounce *lampre-a*.

Ia, as *clemencia*, clemency, pronounce *clemenci-a*.

Io, as in *navio*, a ship, pronounce *navi-o*.

Iu, as *viuva*, a widow, pronounce *vi-uva*.

Oa, as *Lisboa*, Lisbon, *proa*, a poop, pronounce, *Lisbo-a*, &c.

Oe, as *tõem*, *foem*, from the verbs *tóar* and *soar*, pronounce *to-em*, &c.

Oi, as *roim*, bad, pronounce *ro-im*.

Oo, as *cooperaçam*, co-operation, pronounce *co-operaçãõ*.

Ui, as *ruina*, a ruin, pronounce *ru-ina*.

C H A P. II.

Of the Articles.

THOSE particles called Articles, are properly prepositions, commonly put before nouns, to shew their gender, number, and case.

These articles are definite or indefinite.

Of the Definite Articles.

The definite marks the gender, number, and case, of the nouns which it precedes.

The

The English tongue has but one definite article, namely *the*, which serves for both numbers.

The Portuguese has two, viz. *o* for the masculine and *a* for the feminine.

The definite articles have five cases, the nominative, genitive, dative, accusative, and ablative; because the vocative in the nouns is designed and preceded by the particle *o*.

The Declension of the Masculine Article o.

Singular.	Plural.
Nominative, <i>o</i> , the.	Nominative, <i>os</i> , the.
Genitive, <i>do</i> , of the.	Genitive, <i>dos</i> , of the.
Dative, <i>ao</i> , or <i>o</i> , to the.	Dative, <i>aos</i> , or <i>os</i> , to the.
Accusative, <i>ao</i> , or <i>o</i> , the.	Accusative, <i>aos</i> , or <i>os</i> , the.
Ablative, <i>do</i> , from or by the.	Ablative, <i>dos</i> , from or by the.

The Declension of the Feminine Article a.

Singular.	Plural.
Nominative, <i>a</i> , the.	Nominative, <i>as</i> , the.
Genitive, <i>da</i> , of the.	Genitive, <i>das</i> , of the.
Dative, <i>a</i> , to the.	Dative, <i>as</i> , to the.
Accusative, <i>a</i> , the.	Accusative, <i>as</i> , the.
Ablative, <i>da</i> , from the.	Ablative, <i>das</i> , from or by the.

☞ Observe, the Portuguese have an article for each gender, both in the singular and the plural. *****

Of the Indefinite Article.

The indefinite article may be put before the masculine as well as the feminine gender, before the plural as well as the singular number.

The indefinite article has but four cases, the genitive, the dative, the accusative, and ablative.

One may put *de* before a noun masculine as well as a feminine, as *huma coroa de rey*, a king's crown; the word *rey* is masculine: *hum chapeo de palha*, a hat of straw; the word *palha* is of the feminine gender.

The indefinite article *de* is also put before the plural as well as the singular number: example, *huma*

coroa

coroa de flores, a crown of flowers; *hum prato de arroz*, a plate of rice.

Declension of the Indefinite Article.

Genitive, *de*, of.

Accusative, *a*.

Dative, *á*, to.

Ablative, *de*, from.

The accusative of this article is not expressed in English: example, *Eu conheci a seu pay*, I knew his father; *eu conheci a sua may*, I knew his mother.

The indefinite article may be also put before infinitives, and signifies *to*; as, *he tempo de fallar, de dormir, de ler, &c.* it is time to speak, to sleep, to read, &c. *eu vou a ver, a fallar*, I am going to see, to speak.

N. B. Whenever we meet *of* and *to* in English, followed by *the*, remember they are the indefinite articles, and then we must make use of the indefinite article *de*, or *a*, in Portuguese.

When the verb is in the infinitive mood, and serves as nominative to the following verb, they put the article *o* before it; as *o comer e o dormir são as cousas mais necessarias nesta vida*, eating and sleeping are the greatest necessities of life.

When the preposition *in* is followed by the article *the*, or by a pronoun possessive, as *in the*, *in my*, *in thy*, *in his*, we must render it in Portuguese by *em o* or *no*, *em os* or *nos*, for the masculine; and by *em a* or *na*, *em as* or *nas*, for the feminine: example, in the garden, *em o jardim*, or *no jardim*; in the street, *em a rua*, or *na rua*; in thy book, *em o teu*, or *no teu livro*; in his bed, *em a sua*, or *na sua cama*, &c.

When after the preposition *with*, which in Portuguese is expressed by *com*, we find the article *the*, or a pronoun possessive, as *with the*, *with my*, &c. we may say *com o* or *co*, *com a* or *coa*, *com os* or *cos*, *com as* or *coas*: example, with the prince, *com o* or *co principe*; with the sword, *com a* or *coa espada*; with the eyes, *com os* or *cos olhos*; with my books, *com os* or *cos meus livros*, &c.

When

When the preposition *with* is followed by a pronoun possessive, and this by a noun of quality or kindred, as *with your majesty, with your highness, with your excellency, with his brother, &c.* *with* must then be rendered by the Portuguese *com*, as *com vossa majestade, com vossa alteza, com o seu irmão*, without using the article.

Observe, that the dative and accusative of the indefinite article sometimes are not expressed in English, particularly before the pronouns personal and proper names; example, *convem a nos*, it behoves us; *Antonio matou a Pedro*, Anthony killed Peter.

C H A P. III.

Of the Nouns.

THE Portuguese nouns have several sorts of terminations, as will appear below.

They have but two genders, the masculine and feminine.

The Portuguese nouns have no variation of cases, like the Latin, and it is the article only that distinguishes the case.

Of Nouns ending in a; and first of their Declension.

Singular.

Plural.

Nom. *a rainha*, the queen.

Nom. *as rainhas*, the queens.

Gen. *da rainha*, of the queen.

Gen. *das rainhas*, of the queens.

Dat. *à rainha*, to the queen.

Dat. *às rainhas*, to the queens.

Acc. *a rainha*, the queen.

Acc. *as rainhas*, the queens.

Voc. *o rainha*, O queen.

Voc. *o rainhas*, O queens.

Abl. *da ou pella rainha*, from
or by the queen.

Abl. *das ou pellas rainhas* from
or by the queens.

We have already observed that the Portuguese Nouns have no variation of cases; therefore there is

no

no occasion to exhibit more examples of their declensions, because you have nothing to do but to change the article according to their gender.

Of the Genders of Nouns ending in a.

Nouns ending in *a* are generally of the feminine gender; as *rosa*, a rose; *janella*, a window, &c. You must except *dia*, a day; *planeta*, a planet; and other nouns ending in *a*, belonging to a man; as *mariola*, a porter; *jesuita*, a jesuit: those derived from the Greek are likewise masculine; as *dogma*, *epigramma*, *clima*; except those of sciences, as *matemática*, *theologia*, &c.

Except also from this general rule some nouns that have the accent upon the last syllable; as *alvará*, a charter, or a prince's letters patent; *Pará*, one of the captainships of the Portuguese America, &c.

Observe, that the plural of the nouns ending in *a* is formed by adding the letter *s* to the singular; as likewise the plural of all nouns that terminate in vowels.

Observe also, that the nouns ending in *ãa* are of the feminine gender, and form their plural as those ending in *a*.

Of the Gender of Nouns ending in e.

Nouns ending in *e* are generally of the masculine gender; as *dente*, a tooth; *valle*, a valley; *ventre*, the womb, &c.

The exceptions are, *fé*, faith; *fonte*, a fountain; *chave*, a key; *torre*, a tower; *ave*, a fowl; *carne*, flesh or meat; *gente*, people; *morte*, death; *neve*, snow; *noite*, night; *ponte*, a bridge; *peste*, plague; *parte*, part; *serpente*, a serpent; *lebre*, a hare.

Except also all names of virtues, vices, faculties, and passions of the mind; as *virtude*, virtue; *santidade*, holiness; *bondade*, goodness; *vaidade*, vanity; *ociosidade*, idleness, &c.

Thirdly,

Thirdly, *idade*, age; *velhice*, oldness; *rusticidade*, rusticity; *capacidade*, capacity; *felicidade*, happiness; *sorte*, fortune; *arte*, art; *arvore*, a tree; *fertilidade*, fertility; *sede*, thirst; *sebe*, a hedge; *couve*, cabbage; *herdade*, a farm or manor; *chaminé*, a chimney; *parede*, a wall; *saude*, health; *rede*, a net; *maré*, the tide; *febre*, fever; *galé*, a galley, &c.

Of the Gender of Nouns ending in *i*.

Nouns ending in *i* are masculine; as *extasi*, a rapture; *nebri*, a hawk, &c.

Of Nouns ending in *o*.

Nouns ending in *o* are of the masculine gender; as *livro*, a book; *filho*, a son; *braço*, an arm; *vestido*, a garment; *espelho*, a looking-glass; &c. Except, *não*, a ship; *filhó*, a fritter or pancake; *eiró*, an eel.

Of Nouns ending in *u*.

All nouns ending in *u* are masculine; as *peru*, a turkey; *grou*, a crane.

Of the Nouns ending in *y*.

Nouns ending in *y* are of the masculine gender; as *rey*, king; *pay*, father; *boy*, ox, &c. except *ley*, a law; *māy*, a mother.

Of the other Terminations of Nouns, or of those terminating in Consonants.

1. All nouns ending in *al* are masculine; as *final*, a sign or token; *sal*, salt. You must except *cal*, lime, which is feminine, and has no plural.

The plural of these nouns is formed by changing the letter *l* of the singular into *es*; as *sinaes* from *sin-al*; *animaes* from *animal*.

2. Nouns ending in *ar* are of the masculine gender; as *ar*, air.

The plural of these nouns is formed by adding *es* to the singular, as *ares* from *ar*.

Some

Some nouns ending in *as* in the plural are feminine, and have no singular; as *migas*, *exequias*, &c.

3. Nouns ending in *az* are of the masculine gender; as *rapaz*, a boy: except *paz*, peace. The plural is found as the last.

4. Nouns ending in *el* are masculine; as *anel*, a ring; *papel*, paper, &c.

The plural of these nouns is formed by changing the *l* of the singular into *is*; as *aneis*, from *anel*; *papeis*, from *papel*.

5. Nouns ending in *em* are of the masculine gender; as *homem*, a man; *pentem*, a comb, &c. Except *ordem*, order; *viagem*, a voyage; *virgem*, a virgin, &c. but *salvagem*, a sort of beast, is common.

The plural of these nouns is formed by changing the *m* of the singular into *ns*; as *homens* from *homem*, &c.

6. Nouns ending in *er* are of the masculine gender; as *poder*, power; *prazer*, pleasure, &c. Except *colher*, a spoon; *mulher*, a woman.

The plural of these nouns is formed by adding *es* to the singular, as *colheres*, from *colher*.

7. Nouns ending in *ez* are of the masculine gender; as *freguez*, a parishioner or a customer; *mez*, month; *arnez*, *levez*, *revez*, &c. Except *surdez*, deafness; *torquez*, *vez*, &c.

The plural of these nouns is formed by adding *es* to the singular, as *freguezes*, from *freguez*; but *tez* has no plural.

8. Nouns ending in *il* are of the masculine gender; as *fuíl*, a funnel; *barril*, a barrel.

The plural of these nouns is formed by changing the *l* of the singular into *s*, as *funís*, from *funíl*, &c. Except *aquátíl*, *fácil*, *pensil*, &c. which change the *il* into *eis* in the plural, as *fáceis* from *fácil*.

9. Nouns ending in *im* are of the masculine gender, as *espádím*, a little sword.

The

The plural of these nouns is formed by changing the *m* of the singular into *ns*, as *espadins* from *espadim*.

10. Nouns ending in *ir* or *yr* are of the masculine gender : but *martir* ou *martyr*, a martyr, is common.

The plural of these nouns is formed by adding *es* to the singular.

11. All nouns ending in *iz* are of the masculine gender ; as *apprendiz*, an apprentice ; *nariz*, nose ; *verniz*, varnish : *matiz*, a shadowing in painting ; *chafariz*, *chamariz*, &c. Except *aboiz*, *perdez*, *raiz*, *codorniz*, *matriz*, &c.

The plural of these nouns is formed by adding *es* to the singular, as *perdez* from *perdez*.

12. Nouns ending in *ol* are of the masculine gender ; as *anzol*, a hook ; *sol*, the sun, &c.

The plural of these nouns is formed by changing the *l* of the singular into *es*, as *anzoes* from *anzol*, &c.

13. Nouns ending in *om* are of the masculine gender ; as *som*, sound ; *dom*, gift, &c.

The plural of these nouns is formed by changing the *m* of the singular into *ns*, as *sons* from *som*, &c.

14. Nouns ending in *or* are of the masculine gender ; as *amôr*, love ; *temôr*, fear, &c. except *dôr*, pain ; *côr*, colour, &c.

The plural of these nouns is formed by adding *es* to the singular, as *amores* from *amor*.

Nouns ending in *os* are of the masculine gender ; as *Deos*, God.

The plural of these nouns is formed by changing the *s* into *zes*, as *Deozes* from *Deos*.

15. Nouns ending in *oz* are of the masculine gender ; as *albernôz*, a Moorish coat ; *arrôz*, rice ; *algôz*, hangman, &c. Except *nôz*, a walnut ; *vôz*, voice ; *fôz*, the mouth of a river.

The plural of these nouns is formed by adding *es* to the singular.

16. Nouns ending in *ul* or *um* are of the masculine gender; as *ful*, the south; *Saúl*, Saul, a proper name of a man; *atúm*, tunny-fish.

The plural of those ending in *ul*, according to the learned *Bluteau*, is formed by changing the *l* of the singular into *es*, as *sues* from *ful*, *azues* from *azul*, blue, &c. Except *consules* from *consul*, a consul.

The plural of those ending in *um* is formed by changing the *m* of the singular into *ns*, as *atuns* from *atúm*.

17. Nouns ending in *uz* are of the masculine gender; as *arcabúz*, an arquebuss.

The plural of these nouns is formed by adding *es* to the singular.

18. Nouns ending in *aõ* are of the feminine gender; as *maõ*, hand; *composiçaõ*, composition; *oraçaõ*, oration, &c. Except *pão*, bread; *anaõ*, a dwarf; *ouçaõ*, a hand-worm; *trovaõ*, thunder; *esquadraõ*, a squadron; *piaõ*, a child's top; *borraõ*, a blot with ink; *papelaõ*, brown paper; *chaõ*, the ground; *quinbaõ*, a snare.

There is no certain rule for the formation of the plural of the nouns ending in *aõ*; because some change the *aõ* of the singular into *ães*, as *Alemães*, from *Alemaõ*, a German; *capitães*, from *capitaõ*, a captain; *caães*, from *caõ*, a dog; *paães*, from *pão*, a loaf; &c. Some change the *aõ* of the singular into *ãos*; as *cidadãos*, from *cidadão*, a citizen; *christãos*, from *christão*, a christian; *cortezãos*, from *cortezão*, a courtier; *villaãos*, from *villão*, a villain, &c. Some change the *aõ* of the singular into *ões*; as *esquadrões*, from *esquadraõ*, a squadron; *trovões*, from *trovaõ*, thunder; *conclusões*, from *conclusaõ*, a conclusion or theses sheet; *orações*, from *oraçaõ*, an oration: and generally all the Portuguese nouns that may be easily made English, by changing their termination *çaõ* into the English termination *tion*, as *declinaçaõ*, declension or declination; *consideraçaõ*, consideration, &c. and these are of the feminine gender.

19. All

19. All nouns signifying a male must be of the masculine gender; as *duque*, duke; *marquez*, a marquis; *conde*, count: and those denoting a female are always feminine.

You may form two general rules from what has been said about the formation of the plural of nouns, viz.

I. That all the nouns ending in any of the vowels have their plural formed by adding the letter *s* to the singular.

II. That the plural of the nouns ending in *az*, *ez*, *iz*, *oz*, *uz*, is formed by adding *es* to the singular.

Of the Augmentatives.

The Portuguese have their augmentatives, which are formed by the increase of one or two syllables, which they add to the end of their nouns, and serve either to augment the signification of nouns, or to declare a thing that is contemptible; and so, from *homem*, a man, they form *homemzarraõ*, a great strong man; from *tofo*, a fool, *toleiraõ*, a great fool, &c. and some others that only may be learned by use. They have also their augmentatives for the feminine; as, *molherona*, a great stout woman; *toleirona*, &c.

There are great many nouns that appear, by their termination, to be augmentatives, though they are not; as, *foraõ*, a ferret; *atafona*, an ass or a horse-mill, &c.

Of Diminutives.

The diminutives lessen the signification of their primitives.

The diminutives in the Portuguese language are always formed by changing the last vowel of the primitives into *inho*; but they denote either smallness of things, or kindness and flattery; as, *bichinho*, a little worm, from *bicho*, a worm; *coitadinho*, from *coitado*, a poor little man; *bonitinho*, a little pretty,

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from

from *bonito*, pretty. Sometimes they are formed by adding *zinbo* to the primitives; as *caō-zinbo*, a little dog, from *caō*, a dog; *irmaō-zinbo*, dear little brother, from *irmaō*, &c.

The diminutives that serve for the feminine have their termination in *inha*, or *zinba*; as *maō-zinba*, a little hand, from *maō*, a hand; *cabecinha*, a little head, from *cabeça*, a head. You may see in the last example, that the diminutives serving for the feminine, and ending in *inha*, are formed by changing the last syllable *a* of the primitives into *inha*.

Observe, that many nouns appear to be diminutives without being so; as, *moinbo*, a mill; *espinba*, a fish-bone.

Note, the diminutives in Portuguese sometimes convey a bad meaning, and denote contempt.

Of Nouns Adjective.

All adjectives ending in *o* make their feminine by changing *o* into *a*; as, *douta*, from *douto*, learned; but *mão*, bad, makes *mã* in the feminine.

Those that end in *ão* have their feminine in *ã*; as, *saã*, from *saō*, healthy; *louçaã*, from *louçaō*, brisk, gay, beautiful; *meaã*, from *meaō*, middling, ordinary.

Those ending in *e* are common to both genders; as, *forte*, strong, &c.

Those that end in *m* make their feminine by adding an *a* to the masculine; as, *huma*, from *hum*, one; *alguma*, from *algum*, some, &c. and sometimes by changing the *m* into *a*; as, *commua*, from *commum*, common; *boa*, from *bom*, good.

Those that end in *u* make their feminine by adding *a* to the masculine, as *nua*, from *nú*, naked; *crua*, from *crú*, raw.

Those that end in *ez* are common to all the genders; as *cortez*, civil, kind; *capaz*, capable, &c. except some which make the feminine, by adding *a* to the

the masculine ; as, *Franceza*, from *Francez*, French ; *Portugueza*, from *Portuguez*, Portuguese.

Espanbol, Spanish, makes *Espanbola* in the feminine ; but generally those that end in *l* are common to both genders ; as, *affavel*, affable ; *cruel*, cruel, &c.

Of the Comparison of Adjectives.

The comparison of adjectives is the way of increasing their signification by certain degrees, which are three, viz. the positive, the comparative, and the superlative.

The positive lays down the natural signification of the adjective ; as, *nobre*, noble ; *grande*, great.

The comparative raises it to a higher degree, by comparing it to the positive, which in Portuguese is performed by the adverbs *mais*, more ; *menos*, less ; as, *mais nobre*, nobler, or more noble ; *menos bella*, less handsome.

There are some adjectives which do not admit of *mais* or *menos* before them ; as, *celeste*, *nacido*, *comprado*, *desterrado*, &c.

There are four Portuguese comparatives which end in *er* : they may also be expressed by *mais*, more, before their positives ; as,

Maior, greater, *mais grande*.

Menor, less, *mais pequeno*.

Peor, worse, *mais roim*.

Melhor, better, *mais bom*.

To which may be added, *superior*, superior ; *inferior*, inferior ; *deterior* ; and some others.

Observe, that there can be no comparison made without the word *than* ; and that this word is expressed in Portuguese by *que*. Ex. *Mais claro que o sol*, clearer than the sun ; *mais branco que a neve*, more white than the snow. The particle *que* is sometimes preceded by the word *do*. Ex. *Isto he mais do que eu lhe disse*, this is more than I told him ;

he mais prudente do que parece, he is more wise than it appears.

N. B. The comparatives *superior*, *inferior*, and some others, do not require *que* before the second term, but the dative of the articles, viz. *á*, *ás*, *ao*, *aos*: Examp. *O outro he superior a este*, the other is superior to this.

When the Portuguese have a mind to heighten their comparisons, they make use of, *muyto mais*, a great deal, or much more; as also of *muyto menos*, a great deal, or much less. Ex. *Cæsar he muyto mais estimado que Pompeo*, Cæsar is much more esteemed than Pompey; *Pompeo foy muyto menos feliz que Cæsar*, Pompey was much less happy than Cæsar.

Of the Superlatives.

The Portuguese superlative is formed from the noun adjective, by changing the last letter into *issimo* for the masculine, and into *issima* for the feminine: thus, from *bello* is formed *bellissimo* and *bellissima*, most handsome. But sometimes the superlative is formed by adding *muyto*, very, to the positive; as, *muyto alto*, very tall.

Observe, that some superlatives are differently formed; as, *frigidissimo*, from *frio*, cold; *amicissimo*, from *amigo*, friend; *antiquissimo*, from *antigo*, ancient; *capacissimo*, from *capaz*, capable; *nobilissimo*, from *nobre*, noble; *acerrimo*, from *acre*, sharp, or acerb; *riquissimo*, from *rico*, rich; *fertilissimo*, from *fertil*, fruitful; *bomissimo*, from *bom*, good; *fidelissimo*, from *fiel*, faithful; *sacratissimo*, from *sagrado*, sacred, &c.

The most is expressed also in Portuguese by *o mais* and *a mais*; as, the most fair, or fairest, *o mais bello*, *a mais bella*. But you must observe, that there are some adjectives which do not admit of *muyto*, very, *o mais*, or *a mais*; as *morto*, *desterrado*, &c.

Observe, that by changing the last letter of the superlatives into *amente*, the superlative adverbs are composed;

composed; as, from *doutissimo*, learned, *doutissimamente*, most learnedly, &c. But the positive adverbs are formed by adding *mente* to the feminine of the positive; as, *doutamente*, learnedly, from *doula*, the feminine of *douto*; *prudentemente*, prudently, from *prudente*, prudent.

Of numeral Nouns; and first, of Cardinal.

The cardinal nouns are such as express the number of things; as,

Hum, one

Dous, two

Tres, three

Quatro, four

Cinco, five

Seis, six

Sete, seven

Outo or *oito*, eight

Nove, nine

Dez, ten

Onze, eleven

Doze, twelve

Treze, thirteen

Quatorze, fourteen

Quinze, fifteen

Dezaseis, sixteen

Dezasete, seventeen

Dezouto, eighteen

Dezanove, nineteen

Vinte, twenty

Vinte e hum, twenty-one

Vinte e dous, twenty-two

Vinte e tres, &c. twenty-three, &c.

Trinta, thirty

Quarenta, forty

Cincoenta, fifty

Sessenta, sixty

Setenta, seventy

Oitenta, eighty

Noventa, ninety

Cem, a hundred

Duzentos, two hundred

Trezentos, three hundred

Mil, a thousand

Dous mil, two thousand

Milhão, or *conto*, a million

Huma dezena, half a score

Huma Duzia, a dozen

Huma Vintena, a score

Duas Dezenas, two score

Tres Dezenas, three score

Observe, that all the cardinals that are adjective nouns, are not declined, being of the common gender, except *hum*, *huma*, one; *duos*, *duas*, two; and those composed of *cento*, a hundred; as, *duzentos*, *duzentas*, two hundred; *quatro centos*, *quatro centas*, four hundred, &c. and when the feminine *huma* is preceded by *á*, and followed by *á outra*, then *huma* signifies *first*, and *á outra*, *secondly*.

The plural, *huns*, *humas*, is taken sometimes instead of *alguns*, *algumas*, signifying *some*; as *huns reys*, *some kings*; *humas rainhas*, *some queens*.

N. B. *Cento* loses *to* before a noun, either masculine or feminine, and the *n* is changed into *m*; therefore you must say, *cem soldados*, not *cento soldados*. It only retains *to* and *n* when it is followed by another number, as, *cento e hum*, &c. a hundred and one, &c. and when it is substantive.

N. B. Sometimes *cento* is made a substantive; as *hum cento de castanhas*, one hundred of chefnuts; and so all the cardinal numbers, when preceded by an article, or by another noun of number; as, *o cinco de páos*, the five of clubs; *hum sete*, a seven.

The cardinal number is rendered into English by the ordinal, when it expresses the day of the month, or the date of any act; as, *chegou a quatro de Mayo*, he arrived the fourth day of May.

Ordinal Nouns.

Ordinal nouns are such as express the order of things; as,

<i>Primeyro</i> , first	<i>Decimo-oitavo</i> , eighteenth
<i>Segundo</i> , second	<i>Decimo-nono</i> , nineteenth
<i>Terceiro</i> , third	<i>Vigésimo</i> , or <i>ventésimo</i> , twentieth
<i>Quarto</i> , fourth	<i>Vigésimo - primeyro</i> , one and twentieth
<i>Quinto</i> , fifth	<i>Trigésimo</i> , thirtieth
<i>Sexto</i> , sixth	<i>Quadragesimo</i> , or <i>quarentésimo</i> , fortieth
<i>Setimo</i> , seventh	<i>Quinquagesimo</i> , fiftieth
<i>Oitavo</i> , eighth	<i>Sexagesimo</i> , sixtieth
<i>Nono</i> , ninth	<i>Septuagesimo</i> , seventieth
<i>Decimo</i> , tenth	<i>Oitagesimo</i> , eightieth
<i>Undecimo</i> , or <i>onzeno</i> , eleventh	<i>Nonagesimo</i> , ninetieth
<i>Duodecimo</i> , twelfth	<i>Centésimo</i> , the hundredth
<i>Decimo-tercio</i> , thirteenth	<i>Millesimo</i> , the thousandth
<i>Decimo-quarto</i> , fourteenth	<i>Ultimo</i> , the last
<i>Decimo-quinto</i> , fifteenth	
<i>Decimo-sexto</i> , sixteenth	
<i>Decimo-setimo</i> , seventeenth	

The proportional numbers are, *simplez*, *duplicado* or *dobrado*, *triplicado* or *triplice* or *tresdobrado*, *quadruplicado* or *quadruplo*, *centuplo*; single, double, threefold, fourfold, a hundredfold.

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The distributive nouns are, *um a um*, one by one; *dous a dous*, two by two.

In English all ordinal numbers may be formed into adverbs; but in Portuguese they have only *primeiramente*, and *secundariamente*, or *segundariamente*, first, secondly; and to express thirdly, fourthly, &c. they say, *em terceiro lugar*, *em quarto lugar*, in the third place, in the fourth place.

A method (for those who understand French) to learn a great many Portuguese words in a short time.

We must observe, that the French syllable *cha* is generally expressed in Portuguese by *ca*, rejecting the *h*. Examp. *Charbon*, *charité*, *chastité*, *chapon*, *chapelle*, *chapitre*, &c. the Portuguese say, *carvão*, *caridade*, *castidade*, *capão*, *capella*, *capitulo*, &c. Observe also the following rules.

French words ending in *ance* or *ence*; as, *constance*, *vigilance*, *clemence*, *prudence*, &c. in Portuguese end in *ancia* or *encia*; as, *constancia*, *vigilancia*, *clemencia*, *prudencia*, &c.

Agne makes *anha*; *montagne*, *montanha*; *campagne*, *campanha*.

Ie makes *ia*; *comédie*, *comedia*. Here you lean the accent upon the *e*, and not upon the *i*, as in French; *poésie*, *poesia*.

Oire makes *oria*; *gloire*, *gloria*; *victoire*, *victoria*.

Ure makes *ura*; *imposture*, *impostura*; *figure*, *figura*.

Ison makes *zão*; *raison*, *razão*; *prison*, *prizaõ*.

On makes *ão*; *charbon*, *carvão*; *baron*, *baraõ*.

Ulier makes *ular*; *regulier*, *regular*; *particulier*, *particular*.

French Terminations ending in Portuguese in e.

Ant, *ante*; *vigilant*, *vigilante*; *amant*, *amante*.

Ent, adjective, *ente*; *prudent*, *prudente*; *diligent*, *diligente*.

Te makes *dade*; *pureté*, *puridade*; *liberalité*, *liberalidade*.

French Terminations ending in Portuguese in vel.

Able, vel ; louable, louvavel ; amiable, amavel.

French Terminations ending in Portuguese in ez.

Ois, names of nations, ez ; Francois, Francez ; Anglois, Inglez.

French Terminations ending in Portuguese in o.

Ain and ien, names of nations, ano ; Romain, Romano ; Italien, Italiano ; Napolitain, Napolitano. Aire, ario ; salaire, salario ; temeraire, temerario. Eau, eo ; chapeau ; chapeo.

Ent, substantive, ento ; sacrement, sacramento.

Eux, oso ; genereux, generoso ; gracieux, gracioso.

If, ivo ; actif, activo ; passif, passivo.

C, co ; porc, porco ; Turc, Turco.

French Terminations ending in Portuguese in or.

Eur, or ; terreur, terror ; humeur, humor ; chaleur, calor.

Change of Terminations of the Verbs and Participles.

Er, in the infinitive mood of the first conjugation, makes ar ; aimer, amar ; chanter, cantar.

Ir makes ir, in the infinitive mood ; as, partir, partir ; sentir, sentir.

Oir makes er in the infinitive mood ; as, concevoir, conceber.

The participles in é make ado ; aimé, amado ; parlé, fallado.

The participles in i make ida ; dormi, dormido ; menti, mentido.

The participles in u make do ; as, conçu, concebido ; entendu, entendido, &c.

There are a great many Portuguese words that have no manner of analogy with the French, which hinder these rules from being general.

C H A P. III.

Of the Pronouns.

THE pronouns are either personal, conjunctive, mixed, possessive, demonstrative, interrogative, relative, or improper.

Of Pronouns personal.

The pronouns personal are *eu* and *nos* for the first person, and they serve for the masculine and feminine.

Tu and *vos* for the second; and these serve also for the masculine and feminine.

Elle for the third person of the masculine gender; and it makes *elles* in the plural.

Ella, for the third person of the feminine gender, forms in the plural *ellas*.

The pronouns personal are declined by the article indefinite, *de*, *a*, *a*, *da*.

The Declension of Pronouns personal.

First Person.

Singular Number.

Nom. *Eu*, I
Gen. *de mim*, of me
Dat. *á mim*, to me
Acc. *a mim*, me
Abl. *de mim*, or *por mim*,
from or by me

Plural Number.

Nom. *nós*, we
Gen. *de nós*, of us
Dat. *à nós*, to us
Acc. *a nós*, us
Abl. *de nós*, or *por nós*,
from or by us.

With me is rendered by *commigo*; and sometimes they add the pronoun *mesmo* to it; *me* is expressed by *me* in the Portuguese; as, speak to me, *fallai-me*; tell me, *dizei-me*; send me, *mandai-me*; write to me, *escrevei-me*; *elle disse-me*, he told me, &c.

With us is rendered in Portuguese by *com nosco*.

Us

Us is rendered by *nos*. Examp. tell us, *dizei-nos*; give us, *dai-nos*; show us, *mostrai-nos*; *elle disse-nos*, he told us, &c. In these examples *us* is not a pronoun personal, but conjunctive, as you will see hereafter.

Second Person.

Singular.	Plural.
Nom. <i>tu</i> , thou	Nom. <i>vós</i> , ye or you
Gen. <i>de ti</i> , of thee	Gen. <i>de vós</i> , of you
Dat. <i>a ti</i> , or <i>te</i> , to thee	Dat. <i>à vós</i> , or <i>vos</i> , to you
Acc. <i>a ti</i> , or <i>te</i> , thee	Acc. <i>á vós</i> , or <i>vos</i> , you
Abl. <i>de ti</i> , or <i>por ti</i> , from or by thee	Abl. <i>de vós</i> , ou <i>por vos</i> , from or by you

With thee is rendered by *contigo*; and sometimes they add to it the pronoun *mesmo*. *You*, or *yourself*, after imperatives, are rendered by *vos*, and not *vós*; as, be you contented, *contentai-vos*; show yourself, *mostrai-vos*; hide yourself, *escondei-vos*.

Thee, or *thyself*, are expressed after imperatives by *te*; as, *mostrai-te*, show thyself.

With you is rendered in Portuguese by *com vosca*.

Third Person. For the Masculine.

Singular.	Plural.
Nom. <i>elle</i> , he or it	Nom. <i>elles</i> , they
Gen. <i>delle</i> , of him or of it	Gen. <i>delles</i> , of them
Dat. <i>a elle</i> , to him or to it	Dat. <i>a elles</i> , to them
Acc. <i>a elle</i> , him or it	Acc. <i>a elles</i> , them
Abl. <i>delle</i> ou <i>por elle</i> , from or by him or it.	Abl. <i>delles</i> or <i>por elles</i> , from or by them

The Portuguese have no particular pronoun, as our *it*, for things that are inanimate.

Remember that the pronoun *him*, or *to him*, when joined to a verb, is always rendered in Portuguese, by *lhe*, and *them*, or *to them*, by *lhes*.

With him is rendered in Portuguese sometimes by *com elle*, and sometimes by *comfigo*, to which they add the pronoun *mesmo*.

Third Person. Feminine.

Singular.	Plural.
Nom. <i>ella</i> , she or it	Nom. <i>ellas</i> , they
Gen. <i>della</i> , of her or of it	Gen. <i>dellas</i> , of them
Dat. <i>a ella</i> , to her or to it	Dat. <i>a ellas</i> , to them
Acc. <i>a ella</i> , her or it	Acc. <i>a ellas</i> , them
Abl. <i>della</i> , or <i>por ella</i> , from or by her or it	Abl. <i>dellas</i> or <i>por ellas</i> , from or by them

Remember that the pronoun *her* or *to her*, when joined to a verb, is always rendered in Portuguese by *lbe* and *them*, or *to them*, by *lbes*; as you will see in the pronouns conjunctive.

With her is rendered in Portuguese by *com ella* or *comsigo*.

Of the Pronoun *si*, himself, or one's self.

There is another pronoun personal that serves indifferently for the masculine and feminine: this is *si*, one's self. It has no nominative.

Gen. *de si*, of one's self, himself, or herself.

Dat. *a si*, to one's self, &c.

Acc. *a si*, one's self, &c.

Abl. *de si* or *por si*, from or by one's self, &c.

It is often joined with the pronoun *mesmo* or *mesma*; as, *de or por si mesmo*, by himself; *por si mesma*, or *de si mesma*, by herself; *o homem não ama senão a si mesmo*, man loves himself only; *quem não se bem senão para si*, who minds no body but himself only, don't deserve to live; *o vicio se abominavel de si mesmo*, vice is hateful of itself; *a terra de si*, or *de si mesma se fertil*, the earth is fruitful of itself.

Observe, that they join also the pronoun *mesmo* to pronouns personal, as the French do with their pronoun *même*, viz.

<i>Eu mesmo</i> , myself	<i>nós mesmos</i> , ourselves
<i>Tu mesmo</i> , thyself	<i>vós mesmos</i> , yourselves
<i>Elle mesmo</i> , himself	<i>elles mesmos</i> , } themselves
<i>Ella mesma</i> , herself	<i>ellas mesmas</i> , }
<i>o homem mesmo</i> , man himself ; <i>a mesma virtude</i> , virtue itself.	

1st. Observe, that *mesmo* with the article is also an adjective, signifying *the same*; thus, *o mesmo*, *a mesma*, *os mesmos*, the same, relating to some nouns expressed or understood.

2dly, Note, That they join also the adjective *outra*, other, to the plural of the pronouns personal, *I* and *thou*; so they say, *nos outros*, we; *vos outros*, you.

3dly, *Comsigo* may be rendered in English (as we have said above) by *with him* and *with her*; but you must observe, that it may be rendered also by *with them* in the plural; and sometimes by *about him*, *about her*, or *about them*. Exam. *Elle*, or *ella*, *nunca traz dinheiro comsigo*, he, or she, never has money about him, or about her.

Of Pronouns conjunctive.

The pronouns conjunctive are so called, because they always come immediately before or after the verb.

The pronouns conjunctive bear a great resemblance to the pronouns personal: the pronouns personal are,

Eu, I; *tu*, thou; *elle*, he; *nos*, we; *vos*, ye; *elles*, they.

There are seven pronouns conjunctive, viz. *me*, to me, or me; *te*, to thee, or thee; *se*, to himself, or himself, to herself, or herself; *lhe*, to him, or him, to her, or her; *nos*, to us, or us; *vos*, to you, or, you; *lhes*, to them, or them.

E X A M P L E.

Isto me agrada, this pleases me; *he-me necessario*, I want.

Deos te ve, God sees thee.

Ella se louva, she praises herself.

Eu lhe direi, I will tell him, or I will tell her.

Eu lhes prometti, I promised them: as well for the masculine as the feminine.

The pronoun conjunctive, *lhe*, is always put after the verb, when it is in the imperative mood; as, *dizei-lhe*, tell him; *cortai-lhe as azas*, cut his wings; but when the verb is in some other mood, it may be put either before or after it; as, *elle lhe cortou*, or *elle cortou-lhe a cabeça*, he has cut off his head. The same observation takes place in the other pronouns conjunctive.

The pronoun conjunctive, *se*, is sometimes followed by *me*, *lhe*, &c. as, *offerece-se-me*, it is offered to me; *representou-se-lhe*, it was represented to him, &c.

1st, Note, that the pronouns conjunctive are very often joined to a verb, preceded or followed by the verb *haver*. Examp. *Dar lhe hei tanta pancada*, or, *en lhe hei de dar tanta pancada, que*, &c. I will cudgel him so much, that, &c.

2dly, *Lhe* is sometimes rendered in English by *you*. Examp. *Que lhe parece aquillo?* What do you think of that? *assente no que lhe digo*, be persuaded, or believe what I tell you.

Of Pronouns mixed.

There are some pronouns in Portuguese which are composed of the pronouns personal and conjunctive, and which therefore are called mixed.

To clear up this matter, you must express them as underneath, changing the letter *e* of the pronoun conjunctive into *o* for the masculine, and into *a* for the feminine; as, to say *to me of it*, instead of *me o*, or *me a*, you must say, *mo* or *ma*. In the like manner, instead of *lhe o* or *lhe a*, you must say, *lho* or *lha*, &c. as you may observe in the following pronouns mixed.

mo,

<i>mo</i> , m.	{ me of it, or it or him to me	<i>to</i>	{ thee of it or it or him to thee
<i>ma</i> , f.	{ me of it, or it or her to me	<i>ta</i>	{ thee of it or it or her to thee
<i>mos</i> , m.	{ me of them or	<i>tos</i> , m.	{ thee of them or
<i>mas</i> , f.	{ them to me	<i>tas</i> , f.	{ them to thee
<i>selo</i> , m.	{ it to himself, to herself, or to themselves		
<i>sela</i> , f.	{ it to herself, to himself, or to themselves.		
<i>selos</i> , m.	{ them to himself, to herself, or to themselves		
<i>selas</i> , f.	{ them to herself, to himself, or to themselves		
<i>lho</i> , m.	{ to him, or to her of it or it to him, or to her		
<i>lha</i> , f.	{ to him, or to her of it or it to him, or to her		
<i>lhos</i> , m.	{ to them of it, to him of them, or to her of them		
<i>lhas</i> , f.	{ to them of it, to him of them, or to her of them		
<i>nolo</i> , m.	{ us of it, or it to us		
<i>nola</i> , f.	{ us of it, or it to us		
<i>nolos</i> , m. p.	{ them to us		
<i>nolas</i> , f. p.	{ them to us		
<i>volo</i> , m.	{ you of it, or it to you		
<i>vola</i> , f.	{ you of it, or it to you		
<i>volos</i> , m. p.	{ you of them, or them to you		
<i>volas</i> , f. p.	{ you of them, or them to you		

Here you have some Examples.

Para dar-lho, to give it to him or to her.

Dai-mo, give it me.

Eu to darei, I'll give it you.

Entrego-to, I deliver it to you.

Dize-lho, you tell it him, or her.

Entrega-lhos, Deliver them to him, or to her.

Lá selo haja, let that to himself.

Elle nolo disse, he told us of it.

Eu volos mandarei, I'll send them to you.

If the verbs are in the infinitive, the pronouns mixed may be put either before or after the verbs; as, *para dizermo*, or *para mo dizer*, to tell me it: but if the verbs are in the gerund, the pronouns mixed

mixed must be transposed; as, *dizendomo*, and not *mo dizendo*, in telling me it.

You must make use of these pronouns, both masculine and feminine, according to the gender of the thing that is said, sent, delivered, &c. and not of the person to whom the thing is said, sent, given, &c.

Of the Pronouns possessive.

Pronouns possessive, so called, because they shew that the thing spoken of belongs to the person or thing which they serve to denote, are of two sorts, absolute and relative. See the remarks hereafter.

The English have no article in the nominative before the pronouns possessive; but the Portuguese have, as, *my*, *o meu*, *a minha*, fem. Plur. *as meus*, *as minhas*, fem.

The pronouns possessive in Portuguese are the following:

Sing. <i>meu</i> , m. <i>minha</i> , f.	} <i>my</i>
Plur. <i>meus</i> , m. <i>minhas</i> , f.	
Sing. <i>teu</i> , m. <i>tua</i> , f.	} <i>thy</i>
Plur. <i>teus</i> , m. <i>tuas</i> , f.	
Sing. <i>seu</i> , m.	} <i>his, or its</i>
Plur. <i>seus</i> , m.	
Sing. <i>sua</i> , f.	} <i>her or its</i>
Plur. <i>suas</i> , f.	
Sing. <i>nosso</i> , m. <i>nossa</i> , f.	} <i>our</i>
Plur. <i>nosso</i> , m. <i>nostras</i> , f.	
Sing. <i>vosso</i> , m. <i>vossa</i> , f.	} <i>your</i>
Plur. <i>vossos</i> , m. <i>vossas</i> , f.	

The pronouns possessive are declined by the definite article *o* for the masculine, and by *a* for the feminine.

EXAMPLE.

Singular.

Nom.	<i>o meu livro</i> , my book
Gen.	<i>do meu livro</i> , of my book
Dat.	<i>ao meu livro</i> , to my book
Acc.	<i>meu livro</i> , my book
Abl.	<i>do ou pello meu livro</i> , from or by my book.

Plural

Plural.

Nom.	<i>os meu livros,</i>	my books
Gen.	<i>dos meus livros,</i>	of my books
Dat.	<i>aos meus livros,</i>	to my books
Acc.	<i>os meus livros,</i>	my books
Abl.	<i>dos ou pellos meus livros,</i>	from or by my books

Decline all the other masculines after the same manner, and their feminines by the article *a*; as, my house, *a minha casa*; of my house, *da minha casa*, &c.

Note, you must not use the definite article when the pronouns possessive precede nouns of quality, as well as those of kindred, but the indefinite article *de*, *a*, &c.

E X A M P L E.

Vossa magestade, your majesty:
De vossa magestade, of your majesty, &c.
Meu pay, my father.
De meu pay, of my father, &c.

From the above examples it appears that nouns declined by the indefinite article have no article in the nominative.

Though the definite article sometimes is used before nouns of kindred, yet we ought not to use it, according to the old proverb: *tu vivendo bonos, scribendo sequare peritos.*

Seu is made use of sometimes in room of *vossa* and *vossa*, in the polite way of speaking: so they say, *tenho o seu livro*, I have your book; *fallei ao seu criado*, I spoke to your servant; *os seus olhos são formosos*, your eyes are handsome.

Remarks upon the Possessives.

The pronouns possessive absolute always come before the noun which they belong to. We have expressed them above.

Pronouns

Pronouns possessive relative are so called because they, not being joined to their substantive, suppose it either expressed before, or understood, and are related to it. They are the following:

	Masc.	Fem.	
Sing.	<i>Meu,</i>	<i>minha,</i>	} mine.
Plur.	<i>Meus,</i>	<i>minhas,</i>	
Sing.	<i>Teu,</i>	<i>tua,</i>	} thine.
Plur.	<i>Teus,</i>	<i>tuas,</i>	
Sing.	<i>Seu,</i> his,	<i>sua,</i> hers.	
Plur.	<i>Seus,</i>	<i>suas,</i>	theirs.
Sing.	<i>Nosso,</i>	<i>nossa,</i>	} ours.
Plur.	<i>Nossos,</i>	<i>nossas,</i>	
Sing.	<i>Vosso,</i>	<i>vossa,</i>	} yours.
Plur.	<i>Vossos,</i>	<i>vossas,</i>	

To express in Portuguese *it is mine, it is thine,* &c. we must say *he meu, he teu,* &c.

The pronouns possessive absolute do not agree, in Portuguese, in gender with the noun of the possessor, as in English, but with that of the thing possessed; as, *a mãe ama a seu filho,* the mother loves her son; *o pai ama a sua filha,* the father loves his daughter. So you see that the pronoun masculine *seu,* in Portuguese, is sometimes rendered by *her* in English, and the feminine *sua* by *his*.

The same observation is to be made upon the possessives relative, according to the gender of the noun that is understood; therefore they say of a hat (for instance) belonging to a lady, *he o seu,* it is hers; because the noun understood, viz. *chapeo,* hat, is of the masculine gender.

We have already said, that *seu* and *sua* are sometimes rendered in English by *your*, when they are absolute; but you must also observe, that they are sometimes rendered in English by *yours*, when they are pronouns relative, and that in the polite way of speaking; and so they say, speaking of any thing belonging to a gentleman or lady, *he o seu,* or

be a sua, it is yours; but if the gentleman or lady are not present, or if they do not speak directly to them, though present, then the pronouns *seu* and *sua* must be rendered into English by *his* or *hers*.

Note, That the pronouns possessive absolute, in Portuguese, agree also in number with the noun of the thing possessed; hence it is that they say *a sua historia*, its history, speaking of a kingdom, province, &c. or, *his history*, speaking of any history composed by a man; or, *her history*, speaking of that written by a woman; or, *their history*, speaking of that written by several hands, or of several people. And from this example you may learn, that the Portuguese have no particular pronoun possessive for things that are inanimate, as we have the pronoun *its*. Hence at last it follows, that when the Portuguese possessives *seu* and *sua* are relative, they are rendered into English by *his* or *hers*, or *theirs*, according to the gender and number of the noun of the possessor that is understood.

You must also observe, that they sometimes add the third pronoun personal, *delle*, of him, *delles*, of them, *della*, of her, *dellas*, of them; to denote more plainly whose thing it is they speak of; as, *o seu livro delle*, their book; as *suas palavras della*, her words; &c.

Note, That the possessives absolute are left out when they are preceded by a verb; or by a pronoun conjunctive, which sufficiently denote whose thing it is they speak of; the Portuguese being then contented with the article: as *devo-lhe a vida*, I owe my life to him, or to it; *doe-me a barriga*, my belly akes.

When the pronouns possessive absolute are before nouns of different genders in the same sentence, and with which they are grammatically construed, they ought to be repeated; as *seu pay e sua may*, his father and mother; not *seu pay e may*.

Moreover,

Moreover, the Portuguese use the pronoun possessive absolute in the following case, when we use the possessive relative; a friend of mine, *hum dos meus amigos*.

The possessives *minha, tua, sua, nossa, vossa*, may be also relative, but with a different meaning. Examples: *Levarei a minha avante*, I will insist upon it, I will obtain it; *elle levará a sua avante*, he will insist upon it, he will do it; *levai a vossa avante*, go on with your resolution; *fazer das suas*, to play tricks, to dodge.

Os meu, os seus, &c. signify, my relations, or my friends, thy relations, or thy friends; as *os seus não o querem*, his parents or relations do not like him; *deixa-o hir com os seus*, let him go with his people, his countrymen, &c.

Take notice, that when the pronoun possessive is accompanied by a pronoun demonstrative, they do not put the article in the nominative: they do not say, *o este meu livro*, but *este meu livro*, this book of mine. But in all other cases they make use of the indefinite article; as *d'este* or *deste vosso livro*, &c.

Of the Pronouns demonstrative.

They are called pronouns demonstrative, because they serve to point out or demonstrate any thing or person; as, this book, *este livro*; that man, *aquelle homem*.

There are three principal demonstratives in Portuguese, viz. *este*, this; *esse*, that; *aquelle*, that; but observe, that *este* shews the thing or person that is just near or by us; *esse* shews the thing that is a little farther, or near the person; and *aquelle* shews what is very distant from the person who speaks, or is spoken of, and is expressed in English by *that there*, or *yonder*. You must also observe, that *esse, essa*, is used in writing to any person to express the place or town wherein he dwells; as *tenho fallado nessa cidade*

com muitos amigos, I have spoken in your city with many friends.

These pronouns are declined thus :

		Masc.	Fem.	Neut.	
Singular	{	Nom.	<i>este,</i>	<i>esta,</i>	<i>isto,</i> this.
		Gen.	<i>deste,</i>	<i>desta,</i>	<i>disto,</i> of this.
		Dat.	<i>á este,</i>	<i>á esta,</i>	<i>á isto,</i> to this.
		Acc.	<i>este,</i>	<i>esta,</i>	<i>isto,</i> this.
		Abl.	<i>deste,</i>	<i>desta,</i>	<i>disto,</i> from this.

No Neut.

Plural	{	Nom.	<i>estes,</i>	<i>estas,</i>	these.
		Gen.	<i>destes,</i>	<i>destas,</i>	of these.
		Dat.	<i>á estes,</i>	<i>á estas,</i>	to these.
		Acc.	<i>estes,</i>	<i>estas,</i>	these.
		Abl.	<i>destes,</i>	<i>destas,</i>	from these.

		Masc.	Fem.	Neut.	
Singular	{	Nom.	<i>esse,</i>	<i>essa,</i>	<i>isso,</i> that or it.
		Gen.	<i>desse,</i>	<i>dessa,</i>	<i>disso,</i> of that, &c.
		Dat.	<i>á esse,</i>	<i>á essa,</i>	<i>á isso,</i> to that.
		Acc.	<i>esse,</i>	<i>essa,</i>	<i>isso,</i> that.
		Abl.	<i>desse,</i>	<i>dessa,</i>	<i>disso,</i> from that.

No Neut.

Plural	{	Nom.	<i>esses,</i>	<i>essas,</i>	those.
		Gen.	<i>desses,</i>	<i>dessas,</i>	of those.
		Dat.	<i>á esses,</i>	<i>á essas,</i>	to those.
		Acc.	<i>esses,</i>	<i>essas,</i>	those.
		Abl.	<i>desses,</i>	<i>dessas,</i>	from those.

		Masc.	Fem.	Neut.	
Singular	{	Nom.	<i>aquelle,</i>	<i>aquella,</i>	<i>aquillo,</i> that.
		Gen.	<i>daquelle,</i>	<i>daquella,</i>	<i>daquillo,</i> of that.
		Dat.	<i>áquelle,</i>	<i>áquella,</i>	<i>áquillo,</i> to that.
		Acc.	<i>aquelle,</i>	<i>aquella,</i>	<i>aquillo,</i> that.
		Abl.	<i>daquelle,</i>	<i>daquella,</i>	<i>daquillo,</i> from that.

No Neut.

Plural.	{	Nom.	<i>aquelles,</i>	<i>aquellas,</i>	those.
		Gen.	<i>daquelles,</i>	<i>daquellas,</i>	of those.
		Dat.	<i>áquelles,</i>	<i>áquellas,</i>	to those.
		Acc.	<i>aquelles,</i>	<i>aquellas,</i>	those.
		Abl.	<i>daquelles,</i>	<i>daquellas,</i>	from those.

You

You must observe, that there is an elision of the vowel of the indefinite article in the genitive and ablative of the pronouns *este* and *esse*, both in the singular and plural; and that they write and pronounce *deste*, *destas*, &c. instead of *de este*, *de estas*; and so in the neuter they write *diffo*, *difto*, instead of *de iffo*, *de ifto*. The same observation you must make upon the pronoun *aquelle*, wherein you will see another elision besides, in the dative case.

Note, That both the Portuguese and Spaniards have demonstratives of the neuter gender; though they do not agree with the substantives as in Latin, because they do not say *isto homem*, but *este homem*, this man. But the word *cousa*, thing, is always understood, though the neuter demonstrative does not agree with it; so that it is the same thing to say *isto* or *esta cousa*, this thing; *isso* or *essa cousa*, that thing, &c. Example, *isso he* or *essa he a cousa de que nos estamos fallando*, that is the thing we are speaking of; *aquillo he* or *aquella he a cousa que vos deveis fazer*, that is the thing you must do, &c.

When the preposition *em*, in, comes before the pronouns demonstratives, they make an elision of the vowel of it, and change the consonant *m* into *n*; and so, instead of writing and pronouncing *em este*, *em esta*, *em isto*, *em isso*, *em aquillo*, they write and pronounce *neste*, *nesta*, *nisto*, *nisso*, &c. in this, in that, &c.

The words *outro*, *outra*, are often joined to the pronouns demonstrative, taking off the last *e*; as *estóutro*, *essóutro*, *aquellóutro*. Example; *Estóutro homem*, this other man; *estóutra mulher*, this other woman; *essóutro homem*, that other man.

They also join very often the pronoun *mesmo*, the same, to the demonstratives; as *este mesmo homem*, this very same man; *aquillo mesmo*, that very same thing.

Aqui, *ali*, and *lá*, are sometimes added to the demonstrative, or to the noun that comes after it, in or-

der to specify and particularize it still more; as *este homem aqui*, this man; *aquella molher lá*, that woman: *aqui* denoting a near, or present object; and *lá*, a distant and absent one.

The pronouns *aquelle*, *aquella*, *aquelles*, *aquellas*, when they relate to persons, and are followed by the relative *que*, are rendered into English by *he who* or *be that*, *she who* or *that*, *they who* or *that*; as *aquelle que ama a virtude he feliz*, he who loves virtue is happy; *aquelles que desprezaõ a ciencia não conhecem o valor della*, they who despise learning know not the value of it. You must observe, that when *aquelle*, *aquella*, &c. are preceded by *este*, *esta*, &c. then *este* signifies the last thing or person spoken of, and *aquelle*, &c. the first; as *Carlos foi grande, Frederico ambicioso, este valente, aquella poderoso*, Charles was great, Frederic ambitious, the first powerful, the last courageous.

The pronoun possessive absolute *his*, *her*, *their*, construed in English with a noun followed by the pronoun relative *who* or *that* before a verb, is made into Portuguese by the genitive of the pronouns *aquelle*, *aquella*, *aquelles*, followed by *que*, and the possessive is left out; as, all men blame his manners who often says that which himself does not think, *todo o mundo censura os costumes daquelle que tem por costume dizer o que não tem no pensamento*; Providence does not prosper their labours that slight their best friends, *a Providencia não abençoa o trabalho daquelles que desprezaõ os seus melhores amigos*.

The English pronoun *such* followed by *as* or *that*, (but not governed of the verb substantive *to be*), is also rendered into Portuguese by *aquelles que*, or *aquelles taes que*, or *aquelle que*; as, such as do not love virtue do not know it, *aquelles or aquelles taes que não amão a virtude, não a conhecem*.

The pronouns *isso*, *isto*, *aquillo*, before *que*, are Englished by *what*; as *elle diz aquillo que sabe*, he says what he knows.

Aquelle

Aquelle is also used to shew contempt; as *que quer aquelle homem?* what does that man desire?

Of the Pronouns interrogative.

The pronouns interrogative serve to ask questions, and are as follow; as, who, what, which, *quem, que, qual.*

EXAMPLE.

Quem he? who is it?
Quem vos disse isso? who told you so?
Que quereis? what will you have?
Com que se sustenta? what does he maintain himself with?
Que estais fazendo? what are you doing?
De que se faz isto? from what is this done?
Que livro he este? what book is this?
Que negocios tendes? what affairs have you?
Que casa he? what house is it?
De qual fallaes vós? which do you speak of?
Qual dellas? which of them?
Quem or *qual* dos dous? which or whether of the two?

These pronouns are thus declined.

Singular and Plural.		Singular and Plural.	
Masculine and Feminine.		Masculine and Feminine.	
Nom.	<i>quem</i> , who.	Nom.	<i>que</i> , what.
Gen.	<i>de quem</i> , of whom.	Gen.	<i>de que</i> , of what.
Dat.	<i>a quem</i> , to whom.	Dat.	<i>a que</i> , to what.
Acc.	<i>quem</i> , whom.	Acc.	<i>que</i> , what.
Abl.	<i>de quem</i> , from whom.	Abl.	<i>de que</i> , from what.

Qual is spoken both of the person and of the thing, and is declined thus:

Singular. Masculine and Feminine.	
Nom.	<i>qual</i> , which or what.
Gen.	<i>de qual</i> , of which or what.
Dat.	<i>á qual</i> , to which or what.
Ace.	<i>qual</i> , which or what.
Abl.	<i>de qual</i> , from which or what.

P O R T U G U E S E

Plural. Masculine and Feminine.

Nom. *quæ*, which or what.Gen. *de quæ*, of which or what.Dat. *a quæ*, to which or what.Acc. *quæ*, which or what.Abl. *de quæ*, from which or what.

Observe, that when the word *quer* is added to *quem*, or *qual*, it quite alters the meaning; *quemquer* signifying whoever, or any person, and *qualquer* any one, whether man, woman, or thing; and sometimes they add the particle *que* to them, as *quemquer que*, &c.

Of the Pronouns relative.

Pronouns relative are those which shew the relation, or reference, which a noun has to what follows it. They are in Portuguese the following: *qual*, which; *que*, that or which; *cujo*, whose; *quem*, who.

Qual, in a sense of comparison, is followed by *tal*, and then *qual* is Englished by *as*, and *tal* by *so*.

N. B. When *qual* is only a relative, it is declined with the definite articles *o* or *a*.

The pronoun *que* may be relative both to persons and things, and is common to all numbers, genders, and cases; as, *o livro que*, the book which; *os livros que*, the books which; *a carta que*, the letter which; *as cartas que*, the letters which; *o mestre que ensina*, the master who teacheth; *a molher que tenho*, the wife that I have; *o homem que eu amo*, the man whom I love: and it is declined thus.

Singular and Plural.

Nom. *que*, which or who.Gen. *de que*, of which or of whom.Dat. *a que*, to which or to whom.Acc. *que*, which or whom.Abl. *de que*, from which or from whom.*Que*

Que is sometimes a conjunction; as *creyo que hirei*, I believe that I shall go. See the Syntax.

The relative *quem*, who, is only relative to persons; but in the nominative case of the singular is rendered into English by *he who*, or *who*; as, *quem falla deve considerar*, &c. he who speaks ought to consider, &c. *eu não sei quem*, I know not who.

Observe, that *quem* is common to all numbers, genders, and cases; but it has no nominative in the plural.

Quem is declined thus:

Singular and Plural.

Nom.	<i>quem</i> , he who, or she who, or whoever
Gen.	<i>de quem</i> , of whom
Dat.	<i>a quem</i> , to whom
Acc.	<i>quem</i> , whom
Abl.	<i>de quem</i> , from whom

Quem is sometimes a particle disjunctive, and then it signifies *some*; as, *quem canta, e quem ri*, some sing, and some laugh; and sometimes it serves to exclamation; as, *quem me dera estar em casa!* how fain would I be at home!

Cujo, cuja, is declined thus:

	Masc.	Fem.
Sing.	Nom. <i>cujo</i> ,	<i>cuja</i> , whose
	Gen. <i>de cujo</i> ,	<i>de cuja</i> , of whose
	Dat. <i>a cujo</i> ,	<i>a cuja</i> , to whose
	Acc. <i>cujo</i> ,	<i>cuja</i> , whose
	Abl. <i>de cujo</i> ,	<i>de cuja</i> , from whose

The plural is formed by adding *s* to the singular; as, *cujos, cujas*, whose, &c.

Note, that *cuja* must be followed by the noun or term which it refers to, and with which it agrees in gender, number, and case; as, *a pessoa cuja reputação vos admira*, the person whose reputation you wonder at; *o céu cujo socorro nunca falta*, heaven, whose assistance never fails; *cuja bella cara*, whose fair visage; *cujas bellezas*, whose beauties; *a cujo pay*,

pay, to whose father; *de cujos irmãos tenho recebido*, from whose brothers I have received. Observe also that *cujo* is not to be repeated, though the terms which it refers to be of different numbers; as, *cuja valia e obras*, whose value and deeds.

Note, that *o, a, os, as, lo, la, &c.* are also pronouns relative, when joined to verbs. See the syntax, chap. iv.

Of the improper Pronouns.

These pronouns are called *improper*, because indeed they are not properly pronouns, but have a great resemblance with pronouns, as well as with adjectives. They are the following:

Hum, one

Alguem, somebody

Algum, some

Ninguem, nobody

Nenhum, none

Cadabum, every one, each

Cada, every

Outro, outra, other

Outrem, another

Qualquer, any one; whether man, or woman, or thing

Qualquer dos dois, either of the two, or whethersoever of the two

Quemquer, whoever, or any person

Todo, all, or every

Tal, such, &c.

Hum has two terminations, viz. *hum, huma*; and in the plural it makes *buns* and *humas*. It is declinable with the indefinite article.

Alguem has only one termination, and it is only declinable in the singular with the indefinite article.

Algum has two terminations, viz. *algum, alguma*; and in the plural, *alguns, algumas*. It is declinable with the indefinite article.

Ninguem has only one termination, and is only declinable in the singular with the indefinite article: *ninguem o cré*, no body believes it.

Nenhum

Nenhum has two terminations. viz. *nenhum*, *nenbuma*, and in the plural *nenbuns*, *nenbumas*; and is only declinable with the indefinite article: *nenhum homem*, no man; *de nenhum effeito*, of none effect.

Cadabum has two terminations, viz. *cadabum*, *cadabuma*; but it has no plural, and is only declinable with the indefinite article.

Cada has but one termination. It has no plural, and is only declinable with the indefinite article: *cada dia*, every day; *cada mez*, every month.

Outro has two terminations, viz. *outro*, *outra*; and in the plural, *outros*, *outras*. It is declinable both with the definite and indefinite articles.

Outrem has only one termination. It has no plural, and is only declinable with the indefinite article.

Qualquer has only one termination. It makes *quaesquer* in the plural, and is only declined with the indefinite article. *Qualquer* is spoken both of the person and of the thing.

Quemquer has but one termination. It has no plural, and is only declinable with the indefinite article. It is rendered in English by *any body*: *quemquer vos dira*, any body will tell you. *Quemquer* is always spoken of a person.

Todo has two terminations, viz. *todo*, *toda*; and in the plural, *todos*, *todas*. It is declinable with the indefinite article. It is sometimes taken substantively, and then it signifies *the whole*; as, *o todo he mayor que a sua parte*, the whole is bigger than its part.

Tal has only one termination. It makes *taes* in the plural, and it is declined with the indefinite article. It is common to the masculine and to the feminine genders; and sometimes it is joined to *qual*; as, *tal qual elle he*, such as it is.

Tal supplies sometimes the place of the person whose name is not specified; as, *hum-tal velhaco deve ser castigado*, such a rogue ought to be punished.

C H A P. IV.

Of Verbs.

THE verb is a part of speech which serves to express that which is attributed to the subject in denoting the *being* or *condition* of the things and persons spoken of, the *actions* which they do, or the *impressions* they receive.

The first and the most general division of Verbs is to divide them into personal and impersonal.

A verb personal is conjugated by three persons.

E X A M P L E.

Sing.	{	<i>eu amo,</i>	I love
	{	<i>tu amas,</i>	thou lovest
	{	<i>elle ama</i>	he loves
Plur.	{	<i>nos amamos,</i>	we love
	{	<i>vos amais,</i>	ye love
	{	<i>elles amaõ,</i>	they love

A verb impersonal is conjugated by the third person of the singular number only; as, *chove*, it rains; *convem*, it behoves.

A verb, considered in regard to the syntax, is of four sorts, viz. active, passive, neuter, and reciprocal.

Some of the verbs are regular, and others irregular.

Some are also called auxiliary verbs. We shall give their definitions in their proper places.

Before

Before you begin to learn the conjugations, it will be proper to observe, that all the verbs may be conjugated with the pronouns personal, *eu, tu, elle,* &c. or without them.

Of the auxiliary Verbs.

The auxiliary verbs are so called, because they help to the conjugation of other verbs. They are four in Portuguese, viz. *haver, ter,* to have; *ser, estar,* to be. The auxiliary verb *ser,* to be, is also called the verb substantive, because it affirms what the subject is, and is always followed by a noun that particularizes what that subject is; as, *ser rico, prudente, douto,* &c. to be rich, wise, learned, &c.

The Conjugation of the auxiliary Verb ter, or haver, to have.

The Indicative Mood.

Present.

Sing.	{	<i>eu tenho, ou hey</i>	I have
		<i>tu tens, ou has</i>	thou hast
		<i>elle tem, ou ha</i>	he has or hath
Plur.	{	<i>nos temos, ou havemos, ou hemos</i>	we have
		<i>vos tendes, ou haveis, ou heis</i>	you have
		<i>elles tem, ou haõ</i>	they have

Preterimperfect.

Sing.	{	<i>eu tinha, ou havia, ou hia</i>	I had
		<i>tu tinhas, ou havias, ou hias</i>	thou hadst
		<i>elle tinha, ou havia, ou hia</i>	he had
Plur.	{	<i>nos tinhamos, ou haviamos, ou biamos</i>	we had
		<i>vos tinheis, ou havies, ou hieis</i>	you had
		<i>elles tinhaõ, ou haviaõ, ou hiaõ</i>	they had

Preterperfect definite.

Sing.	{	<i>eu tive, ou houve</i>	I had
		<i>tu tiveste, ou houveste</i>	thou hadst
		<i>elle teve, ou houve</i>	he had
Plur.	{	<i>nos tivemos, ou houvermos</i>	we had
		<i>vos tivestes, ou houverdes</i>	you had
		<i>elles tiveraõ, ou houveraõ</i>	they had

Preterperfect.

Sing.	{	<i>eu tenho tido</i>	I have had
		<i>tu tens tido</i>	thou hast had
		<i>elle tem tido</i>	he has had
Plur.	{	<i>nos temos tido</i>	we have had
		<i>vos tendes tido</i>	you have had
		<i>elles tem tido</i>	they have had

Preterpluperfect.

Sing.	{	<i>eu tinha tido</i>	I had had
		<i>tu tinhas tido</i>	thou hadst had
		<i>elle tinha tido</i>	he had had
Plur.	{	<i>nos tínhamos tido</i>	we had had
		<i>vos tinheis tido</i>	you had had
		<i>elles tinhão tido</i>	they had had

This tense may also be conjugated thus; *tivera, tiveras, tivera, tiveramos, tivereis, tiverão.*

First Future.

Sing.	{	<i>eu terey, ou haveréy</i>	I shall or will have
		<i>tu terás, ou haverás</i>	thou shalt or wilt have
		<i>elle terá, ou haverá,</i>	he shall or will have
Plur.	{	<i>nos teremos, ou haveremos</i>	we shall or will have
		<i>vos tereis, ou haveréis</i>	ye shall or will have
		<i>elles terão, ou haverão</i>	they shall or will have

Second Future.

Sing.	<i>eu hey de ter, ou haver, &c.</i>	I must have, &c.
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Third Future.

Sing.	<i>eu haveréy de ter, ou haver, &c.</i>	I shall be obliged to have, &c.
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Fourth Future.

Sing.	<i>eu havia de ter, ou haver, &c.</i>	I was to have, &c.
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Imperative.

Sing.	{	<i>tem tu</i>	have thou
		<i>tenha elle, ou hája elle</i>	let him have
Plur.	{	<i>tenhamos, ou hajamos nos</i>	let us have
		<i>tende, ou havey vos</i>	have ye
		<i>tenham, ou hájão elles</i>	let them have

The

The imperative has no first person, because it is impossible to command one's self.

Optative and Subjunctive.

I join them together, because their tenses are similar.

Present.

Sing.	{	<i>que eu tenha, ou haja</i>	that I have, or that I may have
		<i>que tu tenhas, ou hajas</i>	thou hast, or mayest have
		<i>que elle tenha, ou haja</i>	he has, or may have
Plur.	{	<i>que nos tenhamos, ou hajamos</i>	we have, or may have
		<i>que vos tenhamos, ou hajamos</i>	ye have, or may have
		<i>que elles tenhamos, ou hajamos</i>	they have, or may have

First Preterimperfect.

Sing.	{	<i>que eu tivêra or tivêsse,</i> <i>houvera or houvesse</i>	{	that I had, or I should, would, &c. have, &c.
		<i>que tu tivêras or tivêsses,</i> <i>houveras or houvésses</i>		
		<i>que elle tivera or tivêsse</i> <i>houvera or houvesse</i>		
Plur.	{	<i>que nós tivéramos or tivéssemos,</i> <i>houvéramos or houvéssemos</i>	{	that we had, or we should, would, &c. have, &c.
		<i>que vos tivéreis or tivésseis,</i> <i>houvéreis or houvésseis</i>		
		<i>que elles tivêrao or tivéssem,</i> <i>houvérao or houvésssem</i>		

Second Preterimperfect.

Sing.	{	<i>eu teria ou haveria</i>	{	I should, would, or could have, &c.
		<i>tu terias ou haverias</i>		
		<i>elle teria ou haveria</i>		
Plur.	{	<i>nos teríamos ou haveríamos</i>	{	we should, would, or could have, &c.
		<i>vos teríeis ou haveríeis</i>		
		<i>elles teriaõ ou haveriaõ</i>		

Preterperfect.

Sing.	{	<i>que eu tenha tido ou havido,</i>	{	that I have had thou hast had he has had
		<i>que tu tenhas tido ou havido</i>		
		<i>que elle tenha tido ou havido</i>		
Plur.	{	<i>que nós tenhamos tido ou havido</i>	{	we have had you have had they have had
		<i>que vos tenhamos tido ou havido</i>		
		<i>que elles tenhamos tido ou havido</i>		

Preter-

Preterpluperfect.

It is compounded of the first preterimperfect subjunctive and the participle.

Sing.	{ se eu tivêra ou tivêsse se tu tivêras ou tivêsses se elle tivêra ou tivêsse	} tido {	if I had had, &c.
Plur.	{ se nós tivêramos ou tivêssêmos se vós tivêreis ou tivêsseis se elles tivêrao ou tivêssêem		

Second Preterpluperfect.

It is compounded of the second preterimperfect subjunctive and the participle.

Sing.	{ eu teria tu terias elle teria	} tido {	I should have had, &c.
Plur.	{ nos teriâmos vos terieis elles teriaõ		

First Future.

Sing.	{ se eu tiver tu tiveres elle tiver	if I shall have thou shalt have he shall have
Plur.	{ se nós tivermos vos tiverdes elles tiverem	if we shall have you shall have they shall have

This tense may be conjugated also thus : *houver, houveres, houver; houvermos, houverdes, houverem.* See the Synt. of the auxiliary Verbs.

Second Future.

It is composed of the First Future and the Participle.

Sing.	{ se eu tiver tiveres tiver	} tido {	if I shall have had, &c.
Plur.	{ tivermos tiverdes tiverem		

Infinitive Mood.

Present.

ter to have

Preter-

Preterperfect.

ter tido, to have had.

Participles.

Preterit. Sing. *tido*, *tida*, Plur. *tidos*, *tidas*, had;

Future.

que ha de ter, that is to have.

Gerunds.

tendo, having or in having. *tendo tido*, having had.

Supine.

para ter, to have.

In like manner are conjugated its compounds, *contenho*, *detenho*, *mantenho*, &c.

Remarks upon the auxiliary verb, ter, to have.

The verb *ter*, to have, is an auxiliary or helping verb, which serves to conjugate other verbs: example, *ter lido*, to have read; *nos temos feito*, we have done; *elles tem visto*, they have seen, &c.

When the verb *ter* is followed by the particle *que*, before an infinitive mood, it denotes the duty, inclination, &c. of doing any thing; as, *que tendes que fazer?* what have you to do? *tenho que fazer huma visita*, I must pay a visit; *elle tem muito que dizervos*, he has a great many things to tell you.

Of the auxiliary verb haver.

This is one of the most auxiliary verbs in Portuguese, since it is not only auxiliary to itself, as *eu hei de haver*, I must have; *eu havia de haver*, I was to have, &c. but also to all sorts of verbs; as *eu hei de cantar*, I will sing, or I must sing, or I am to sing; *eu hei de hir*, I must go; *eu havia de fallar*, I was to speak; *eu hei de escrever*, I must write, &c. In which examples you may see that the verb *haver*, when auxiliary, has generally the particle *de* and the verb of the infinitive mood after it; and

E

that

that then it denotes a firm resolution, possibility, or necessity of doing any thing; therefore it is not to be rendered into English by the verb *to have*; as you may see in the second, third, and fourth future of the indicative mood.

The verb *haver*, with the particle *de*, and the verb *ser* to be after it, is an auxiliary both to the passive verbs, and sometimes to the verb *ser* itself; as, *bei de ser feliz*, I shall be happy; *O principe ha de ser respeitado*, the prince ought to be, or must be, respected.

The same verb *haver* is also auxiliary without the particle *de*; but then it is put after the verb to which it is auxiliary; and so they say, *darvos-bei*, I will give you; *darlhe-bei*, I will give to him, &c. In which examples you may observe, that the auxiliary verb *haver* is put after the verb and the pronouns conjunctive, *te*, *lhe*, &c. and sometimes it is put after the verbs and the pronouns mixed; as, *mandar volo bei*, I'll send it to you. Take notice, however, that in the foregoing examples the verb *haver* may be put before the other verb; but then it requires the particle *de*, and has a different meaning; as, in the first example, you may say, *bei de darvos*, I must give to you. You must also observe, that when the indicative present of the auxiliary verb *haver* is auxiliary to other verbs, as in the foregoing examples, you must cut off the last letters *ei* from the future of the verbs; and so you may say, *darlhe-bei*, or *bei de dar-lhe*; but not *darei-lhe-bei*, nor *bei de darei-lhe*. Moreover, when the preterimperfect *havia* is to be auxiliary to any verb, and it is to be placed after it, you must make use of *bia*, *bias*, *bia*, *biamos*, *bieis*, *biao*: and so you may say, *dar-lhe-bia*, *bias*, &c. but not *dar-lhe havia*, *haviás*, &c. I should give to him, thou shouldst, &c.

We shall not be at a loss how to express the interrogation in Portuguese, if only we put the pronouns personal after the verbs, as in English, and

we

we shall never mistake in saying, *terei eu?* shall I have? *temos nos?* have we? *tenes tu?* hast thou? *tem elle?* has he? but sometimes they do not mention the pronouns at all; as, *que faremos?* what shall we do? *cantaremos?* shall we sing?

Observe, that *haver* is sometimes Englished by *to be*; as, *que hade ser de mim?* what is to become of me?

When we speak by negation, we must use the word *naõ* before the verb; as, *naõ tenho*, I have not; *vos naõ conheceis*, you do not know, &c.

The conjugation of the auxillary verb *ser*, or *estar*, to be.

Indicative.

Present.

Sing.	{	<i>eu sou</i> or <i>estou</i>	I am
		<i>tu es</i> or <i>estás</i>	thou art
		<i>elle he</i> or <i>está</i>	he is
Plur.	{	<i>nos somos</i> or <i>estamos</i>	we are
		<i>vos sois</i> or <i>estais</i>	you are
		<i>elles são</i> or <i>estão</i>	they are

Preterimperfect.

Sing.	{	<i>eu era</i> or <i>estava</i>	I was
		<i>eras</i> or <i>estavas</i>	thou wast
		<i>era</i> or <i>estava</i>	he was
Plur.	{	<i>nos éramos</i> or <i>estávamos</i>	we were
		<i>ereis</i> or <i>estaveis</i>	you were
		<i>eraõ</i> or <i>estavaõ</i>	they were

Preterperfect definite.

Sing.	{	<i>eu fui</i> or <i>estive</i>	I was
		<i>foste</i> or <i>estiveste</i>	thou wast
		<i>foi</i> or <i>estive</i>	he was
Plur.	{	<i>fomos</i> or <i>estivemos</i>	we were
		<i>fostes</i> or <i>estivestes</i>	you were
		<i>foraõ</i> or <i>estiveraõ</i>	they were

Preterperfect.

It is compounded of the present indicative of the auxiliary verb *ter*, to have, and its own participle, *sido*, or *estado*.

Preterpluperfect.

It is compounded of the preterimperfect indicative, and the participle *sido*, or *estado*.

Sing.	{	<i>eu tinha sido</i> or <i>estado</i>	I had been
		<i>tinhas sido</i> or <i>estado</i>	thou hadst been
		<i>tinha sido</i> or <i>estado</i>	he had been
Plur.	{	<i>tinhamos sido</i> or <i>estado</i>	we had been
		<i>tinheis sido</i> or <i>estado</i>	you had been
		<i>tinhaõ sido</i> or <i>estado</i>	they had been

This tense may also be conjugated thus; *fora*, or *estivera*; *foras*, or *estiveras*; *fora*, or *estivera*; *foramos*, or *estiveramos*; *foreis*, or *estiveréis*; *foraõ*, or *estiveraõ*.

Future.

Sing.	{	<i>eu serei</i> or <i>estarei</i>	I shall or will be
		<i>serás</i> or <i>estarás</i>	thou shalt be
		<i>será</i> or <i>estará</i>	he shall be
Plur.	{	<i>seremos</i> or <i>estaremos</i>	we shall be
		<i>sereis</i> or <i>estareis</i>	you shall be
		<i>seraõ</i> or <i>estaraõ</i>	they shall be

Imperative.

Sing.	{	<i>se tu</i> or <i>está</i>	be thou
		<i>seja</i> or <i>esteja</i> <i>elle</i>	let him be
		<i>sejamos</i> or <i>estajamos</i> <i>nos</i>	let us be
Plur.	{	<i>sedê</i> or <i>estai</i> <i>vos</i>	be you
		<i>sejaõ</i> or <i>estejaõ</i> <i>elles</i>	let them be

Optative and Subjunctive.

Present.

Sing.	{	<i>que eu seja</i> or <i>esteja</i>	that I may be, or that I be
		<i>sejas</i> or <i>estejas</i>	thou mayst be or be
		<i>seja</i> or <i>esteja</i>	he may be, &c.

Plur.

Plur.	{	<i>sejamos</i> or <i>estejamos</i>	we may be
		<i>sejais</i> or <i>estejais</i>	you may be
		<i>sejaõ</i> or <i>estejaõ</i>	they may be

First Preterimperfect.

Sing.	{	<i>que eu fora</i> or <i>fosse,</i>	}	that I were or might
		<i>estivera</i> or <i>estivesse</i>		be
		<i>foras</i> or <i>fosses,</i>	}	thou wert
		<i>estiveras</i> or <i>estivesse</i> s		
Plur.	{	<i>fora</i> or <i>fosse,</i>	}	he were
		<i>estivera</i> or <i>estivesse</i>		
		<i>que nos fomos</i> or <i>fossamos,</i>	}	that we were
		<i>estiveramos</i> or <i>estivessemos</i>		
Plur.	{	<i>foreis</i> or <i>fosseis,</i>	}	you were
		<i>estiveres</i> or <i>estivesseis,</i>		
		<i>foraõ</i> or <i>fossam,</i>	}	they were
		<i>estiveraõ</i> or <i>estivessem</i>		

Second Preterimperfect.

Sing.	{	<i>eu seria</i> or <i>estaria</i>	I should or would be
		<i>serias</i> or <i>estarias</i>	thou shouldest be
		<i>seria</i> or <i>estaria</i>	he should be
Plur.	{	<i>seríamos</i> or <i>estariamos</i>	we should be
		<i>series</i> or <i>estaries</i>	you should be
		<i>seriaõ</i> or <i>estariaõ</i>	they should be

Preterperfect.

It is compounded of the present conjunctive of the auxiliary verb *ter*, and its own participle *sido*, or *estado*.

Sing.	{	<i>que eu tenha sido</i> or <i>estado</i>	that I have been
		<i>tenhas sido</i> or <i>estado</i>	thou hast been
		<i>tenha sido, &c.</i>	he has been
Plur.	{	<i>tenhamos sido, &c.</i>	that we have been
		<i>tenhais sido, &c.</i>	you have been
		<i>tenhaõ sido, &c.</i>	they have been

Preterpluperfect.

It is compounded of the first preterimperfect subjunctive of the verb *ter*, and its own participle.

Sing.	{	<i>se eu tivera or tivesse</i>	}	if I had been.
		<i>sido or estado</i>		
Plur.	{	<i>tiveras, &c.</i>	}	thou hadst been
		<i>tivera, &c.</i>		he had been
		<i>tiveramos, &c.</i>		we had been
		<i>tiverais, &c.</i>		you had been
		<i>tiverão, &c.</i>		they had been

Second Preterpluperfect.

It is compounded of the second preterimperfect subjunctive of the verb *ter*, and its own participle *sido* or *estado*.

Sing.	{	<i>eu teria sido or estado</i>	}	I should or would have been
		<i>terias, &c.</i>		thou shouldst have been
Plur.	{	<i>teria, &c.</i>	}	he should have been
		<i>teríamos, &c.</i>		we should have been
		<i>tereis, &c.</i>		you should have been
		<i>terião, &c.</i>		they should have been

First Future.

Sing.	{	<i>quando eu for or estiver</i>	}	when I shall be
		<i>fores or estiveres</i>		thou shalt be
Plur.	{	<i>for or estiver</i>	}	he shall be
		<i>formos or estivermos</i>		we shall be
		<i>fordes or estiverdes</i>		you shall be
		<i>forem or estiverem</i>		they shall be

Second Future.

It is compounded of the future subjunctive of the verb *ter* and its own participle.

Sing.	{	<i>quando eu tiver sido or estado</i>	}	when I shall have been
		<i>tiveres sido, &c.</i>		thou shalt have been
Plur.	{	<i>tiver sido, &c.</i>	}	he shall have been
		<i>tivermos sido, &c.</i>		we shall have been
		<i>tiverdes sido, &c.</i>		you shall have been
		<i>tiverem sido, &c.</i>		they shall have been

Infinitive.

Present.

ser or estar to be.

Preterperfect.

ter sido or estado to have been.

Parti-

Participles.

Pret.

sido or *estado* been.

Future.

futuro, or *que ha de ser*, or *estar* future, or that is to be.

Gerunds.

sendo or *estando* being
tendo sido or *estado* having been

Supine.

para ser or *estar* to be.Remarks upon the verb *ser* and *estar*.

There is a considerable difference between these verbs *ser* and *estar* both in Portuguese and Spanish. In English there is no word to distinguish them, since they are both rendered into English by *to be*. *Ser* signifies the proper and inseparable essence of a thing, its quality or quantity; as, *ser homem*, to be a man; *ser bom*, to be good; *ser alto*, to be tall; *ser largo*, to be wide; *ser branco*, to be white, &c. But *estar* denotes a place, or any adventitious quality; as, *estar em Londres*, to be in London; *estar de saude*, to be in health; *estar frio*, to be cold; *estar quente*, to be warm; *estar doente*, to be sick; *estar enfadado*, to be angry; *estar allegre*, to be merry, &c.

Take notice, that you may use *estar* before the gerunds, but not *ser*; therefore you may say, *estou fallando*, *lendo*, &c. I am speaking, reading, &c. but not *sou fallando*, &c.

The three Conjugations of regular Active Verbs.

A regular verb is such as is confined to general rules in its conjugation.

A verb active denotes the action or impression of the subject, and governs a noun which is the object of that action or impression ; as, *amar a vertude*, to love virtue ; *receber cartas*, to receive letters.

The regular Portuguese verbs have three different terminations in the infinitive ; to wit, in *ar*, *er*, *ir* ; as, *amar*, to love ; *temer*, to fear ; *admittir*, to admit.

An easy Method of learning to conjugate Portuguese Verbs.

I have reduced all the tenses of the Portuguese verbs to eight ; four of which are general, and have the same terminations in all the verbs ; and the other four may be likewise made general by changing some letters, and all the conjugations reduced to one.

The general tenses are, the Future Indicative, the first and second preterimperfect subjunctive, and the first future subjunctive.

The future indicative is terminated in all the verbs, in

rei, ras, ra ; remo, reis, raõ.

The imperfect subjunctive, in

ra or sse, ras or sses, ra or sse ; ramos or ssemos, reis or sseis, raõ or ssem.

The second imperfect, in

ria, rias, ria ; riamos, rieis, riaõ.

The first future subjunctive, in

es, mos, des, im.

Note, that I have only put the termination of the second person singular of the future subjunctive, because the first and third of the same number are like their respective infinitives of the three conjugations, which however keep both their last consonant

and

and vowel before the terminations I have marked for the second person singular, and for the whole plural. As to the future indicative, you have nothing to do but add *ei* to the respective present infinitive of the three conjugations, in order to form the first person singular; and if you add to the same infinitive present *as*, you shall form the second person singular of it, and so of all the rest, by adding to the infinitive present *a*, *emos*, *eis*, *aō*.

The imperfect subjunctive has two terminations for every person, both in the singular and plural; but if you cut off the last consonant *r* of the infinitive, and then add to it the terminations above-mentioned, you shall form the imperfect subjunctive, according to its two different terminations. Lastly, if you cut off the last consonant of the infinitive, and add to it the terminations above proposed, you shall form the second imperfect subjunctive.

The present indicative of all the three conjugations is formed by changing the last letters of the infinitive, viz. *ar*, *er*, *ir*, into *o*; as, *amo*, *entendo*, *admitto*, from *amar*, *entender*, *admittir*.

The preterimperfect indicative is formed in the first conjugation, by changing the last consonant of the infinitive, viz. *r*, into *va*, *vas*, *va*, *vamos*, *veis*, *vaō*; but in the second conjugation it is formed by changing the termination *er* of the infinitive into *ia*, *ias*, *ia*, *iamos*, *ieis*, *iaō*; and in the third by changing only the last consonant *r* of the infinitive into *a*, *as*, *a*; *amos*, *eis*, *aō*.

The perfect definite in the first conjugation is formed by changing the termination *ar* of the infinitive into *ei*, *aste*, *ou*, *amos*, *astes*, *araō*; and in the second conjugation it is formed by changing the termination *er* of the infinitive into *i*, *este*, *eo*, *emos*, *estes*, *eraō*. In the third conjugation the same tense

is

is formed by changing the termination *ir* of the infinitive into *i*, *iste*, *io*, *imos*, *istes*, *iraõ*.

The present subjunctive in the first conjugation is formed by changing the termination *ar* of the infinitive into *e*, *es*, *e*, *emos*, *eis*, *em*; and in the second conjugation it is formed by changing the termination *er* of the infinitive into *a*, *as*, *a*, *amos*, *ais*, *aõ*. In the third conjugation the same tense is formed by changing the termination *ir* of the infinitive into the same terminations, *a*, *as*, *a*, &c.

As to the imperative mood, you may only observe, that the second person singular is always the same as the third person singular of the present indicative, in all the conjugations.

The participles of the preterperfect tense in the first conjugation are formed by changing the last consonant *r* of the infinitive into *do* for the masculine, and *da* for the feminine; and into *dos*, *das*, for the plural: but when you come to verbs of the second conjugation, you change the termination *r* of the infinitive into *ido*, *ida*, &c.

In the third conjugation you must change the last consonant *r* of the infinitive into *do* for the masculine, *da* for the feminine, &c.

The first Conjugation of the Verbs in ar.

The Indicative Mood.

I shall put the pronouns personal, *eu*, *tu*, *elle*, &c. no more.

Present.

<i>amo</i>	I love
<i>amas</i>	thou lovest
<i>ama</i>	he loves
<i>amamos,</i>	we love
<i>amais</i>	ye love
<i>amaõ,</i>	they love

I

Preter-

Preterimperfect.

<i>amava</i>	I did love
<i>amavas</i>	thou didst love
<i>amava</i>	he did love
<i>amávamos</i>	we did love
<i>amáveis</i>	you did love
<i>amavaõ</i>	they did love

Preterperfect definite.

<i>amei</i>	I loved
<i>amaste</i>	thou loved'st
<i>amou</i>	he loved
<i>amamos</i>	we loved
<i>amastes</i>	you loved
<i>amaraõ</i>	they loved

Preterperfect.

This tense is composed of the participle *amado* and the present indicative of the auxiliary verb *ter*.

<i>tenho amado</i>	I have loved
<i>tens amado</i>	thou hast loved
<i>tem amado</i>	he has loved
<i>temos amado</i>	we have loved
<i>tendes amado</i>	you have loved
<i>tem amado</i>	they have loved

Preterpluperfect.

This tense is composed of the participle *amado*, and the imperfect of the auxiliary verb *ter*.

N. B. This tense may be conjugated thus, *amara*, *amaras*, *amara*, *amaramos*, *amareis*, *amaraõ*; or,

<i>tinha amado</i>	I had loved
<i>tinhas amado</i>	thou hadst loved
<i>tinha amado</i>	he had loved
<i>tinhamos amado</i>	we had loved
<i>tinheis amado</i>	you had loved
<i>tinhaõ amado</i>	they had loved

Future.

<i>amarei</i>	I shall or will love
<i>amaras</i>	thou shalt love
<i>amara</i>	he shall love

ama-

P O R T U G U E S E

<i>amaremos</i>	we shall love
<i>amareis</i>	you shall love
<i>amarão</i>	they shall love

Imperative.

<i>ama tu</i>	love thou
<i>ame elle</i>	let him love
<i>amemos nós</i>	let us love
<i>amai vós</i>	love ye
<i>amem elles</i>	let them love

Optative and Subjunctive.

<i>que eu ame</i>	that I may love
<i>ames</i>	thou mayest love
<i>ame</i>	he may love
<i>amemos</i>	we may love
<i>ameis</i>	you may love
<i>amem</i>	they may love

First Preterimperfect.

<i>que eu amára or amásse</i>	that I might or could love
<i>amáras or amásSES</i>	thou mightest love
<i>amára or amásse</i>	he might love
<i>amáramos or amássemos</i>	we might love
<i>amáreis or amásseis</i>	you might love
<i>amárao or amássem</i>	they might love

When we find the conjunction *if* before the indicative imperfect, we must use the imperfect of the subjunctive or optative, when we speak by way of wish or desire ; as, If I did love, *se eu amasse*, or *amara*, and not *se eu amava*, if I had loved ; If I had, *se eu tivera*, or *tivesse*, and not *se eu tinha* ; and so in all the verbs.

Second preterimperfect.

<i>amaría</i>	I should love
<i>amarías</i>	thou shouldst love
<i>amaría</i>	he should love
<i>amaríamos</i>	we should love
<i>amaríeis</i>	you should love
<i>amaríao</i>	they should love

Preter-

Preterperfect.

It is composed of the participle *amado* and the present subjunctive of the auxiliary verb *ter*.

<i>que eu tenha amado</i>	that I have loved
<i>tenhas amado</i>	thou hast loved
<i>tenha amado</i>	he has loved
<i>tenhamos amado</i>	we have loved
<i>tenhais amado</i>	you have loved
<i>tenhão amado</i>	they have loved.

Preterpluperfect.

It is composed of the participle *amado* and the first preterimperfect subjunctive of the auxiliary verb *ter*.

<i>se eu tivera or tivesse amado</i>	if I had loved
<i>tiveras or tivessees amado</i>	thou hadst loved
<i>tivera or tivesse amado</i>	he had loved
<i>tiveramos or tivessemos amado</i>	we had loved
<i>tiveréis or tivesséis amado</i>	you had loved
<i>tiverão or tivesssem amado</i>	they had loved

Second Preterpluperfect.

It is composed of the participle *amado* and the second preterimperfect subjunctive of the auxiliary verb *ter*.

<i>terâ amado</i>	I should have loved
<i>terâs amado</i>	thou shouldst have loved
<i>terâ amado</i>	he should have loved
<i>terâmos amado</i>	we should have loved
<i>terâis amado</i>	ye should have loved
<i>terão amado</i>	they should have loved

Future.

<i>quando eu amar</i>	when I shall love
<i>amares</i>	thou shalt love
<i>amar</i>	he shall love
<i>amarmos</i>	we shall love
<i>amardes</i>	you shall love
<i>amarem</i>	they shall love

Second Future.

It is composed of the participle *amado*, and the future subjunctive of the auxiliary verb *ter*.

<i>quando eu tiver amado</i>	when I shall have loved
<i>tiveres amado</i>	thou shalt have loved
<i>tiver amado</i>	he shall have loved
<i>tivermos amado</i>	we shall have loved
<i>tiverdes amado</i>	you shall have loved
<i>tiverem amado</i>	they shall have loved

Infinitive.

Present.

<i>amar</i>	to love.
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Preterperfect.

<i>ter amado</i>	to have loved.
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Participle.

Present.

<i>que ama, or amante</i>	that loves.
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Pret.

<i>amado, masc.</i>	<i>amada, fem.</i>	loved.
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Future.

<i>que ha de amar</i>	that is to love.
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Gerunds.

<i>amando</i>	loving
<i>tendo amado</i>	having loved.

Supine.

<i>para amar</i>	to love.
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Note, the verbs terminating in the infinitive in *car* take *qu* in those tenses, where the *c* would otherwise meet with the vowel *e*; and those terminating in the infinitive in *gar* take an *u* in those tenses where the *g* would otherwise meet with the same vowel *e*; that is to say, in the first person singular of the preterperfect definite, in the third person singular,

singular, in the first and third plural of the imperative, and in the whole present subjunctive, which are the tenses I shall give you by way of example, in the verbs *peccar* and *pagar*.

Peccar, to sin.

Preterperfect definite.

eu pequei, I sinned----instead of *peccei*.

Imperative.

peque elle, let him sin ; *pequemos nos*, let us sin ; *pequem elles*, let them sin---- and not *pecce elle*, &c.

Present subjunctive.

que eu peque, *tu peques*, that I may sin--- and not *que eu pecce*, *pecces*, &c.

Pagar, to pay.

Preterperfect definite.

paguei I paid.

Imperative.

pague elle, *paguemos nos*, *paguem elles*, let him pay, &c.

Present Subjunctive.

que eu pague, *pagues*, *pague*, *paguemos*, *pagueis*, *paguem*, that I may pay, &c.---and not *page*, *pages*, &c.

The other tenses are conjugated like *amar*.

Regular verbs in *ar*.

Abafar, to choke, or to smother

Abalar, to shake

Abanar, to fan

Abastar, to satiate

Abaxar, to bring, or let down

Abençoar, to bless

Abocanhar, to carp

Abominar, to abominate

Abotoar, to button

Acabar, to finish

Admoestar, to admonish

Affrontar, to abuse

Agarrar, to lay hold of

Alagar, to overflow

Amaldiçoar, to curse

Annular, to annul, or to make void

Aprestar, to press or hasten

Aquecer, to warm

Argumentar, to argue

Afessorar, to blow

Atar, to tie

Avassalar, to subdue, to conquer

Azedar, to sour.

Of

Of the Verbs Passive.

Before we proceed to the second conjugation, it is necessary to know that the verbs passive, which express the suffering or reception of an action, are nothing more than the participles of verbs active, conjugated with the verb *ser*, to be.

E X A M P L E.

Present tense.

<i>eu sou amado.</i>	I am loved
<i>tu es amado</i>	thou art loved
<i>elle he amado</i>	he is loved
<i>nos somos amados</i>	we are loved
<i>vos sois amados</i>	you are loved
<i>elles são amados</i>	they are loved

and so throughout the other moods and tenses.

The second conjugation of the verbs in *er*.

Indicative Mood.

Present.

<i>vendo</i>	I sell
<i>vendes</i>	thou sellest
<i>vende</i>	he sells
<i>vendemos</i>	we sell
<i>vendeis</i>	you sell
<i>vendem</i>	they sell

Preterimperfect.

<i>vendia</i>	I did sell
<i>vendias</i>	thou didst sell
<i>vendia</i>	he did sell
<i>vendiamos</i>	we did sell
<i>vendíeis</i>	you did sell
<i>vendião</i>	they did sell

Preterperfect definite.

<i>vendi</i>	I sold
<i>vendeste</i>	thou soldest
<i>vendêo</i>	he sold

<i>vendemos</i>	we sold
<i>vendestes</i>	you sold
<i>venderão</i>	they sold

Preterperfect.

<i>tenho</i>	}	<i>vendido</i>	{	I have sold, &c.
<i>tens</i>				
<i>tem</i>				
<i>temos</i>				
<i>tendes</i>				
<i>tem</i>				

Preterpluperfect.

<i>tinha</i>	}	<i>vêndido</i>	{	I had sold, &c.
<i>tinhas</i>				
<i>tinha</i>				
<i>tínhamos</i>				
<i>tínheis</i>				
<i>tinhaõ</i>				

This tense may be also conjugated thus; *vendera, venderas, vendera, venderamos, vendereis, venderão.*

Future.

<i>venderei</i>	}	I shall or will sell, &c.
<i>venderás</i>		
<i>venderá</i>		
<i>venderemos</i>		
<i>vendereis</i>		
<i>venderão</i>		

Imperative Mood.

<i>vêde tu</i>	sell thou
<i>vêda elle</i>	let him sell
<i>vendâmos nos</i>	let us sell
<i>vendei vos</i>	sell ye
<i>vêdaõ elles</i>	let them sell

Optative and Subjunctive.

<i>que eu venda</i>	}	that I may sell, &c.
<i>vendas</i>		
<i>venda</i>		
<i>vendamos</i>		
<i>vendâis</i>		
<i>vendaõ</i>		

Preterimperfect.

que eu *venedra* or *vendesse* that I might or could sell,
venedras or *vendesses* &c.
vendera or *vendesse*
venderamos or *vendéssemos*
vendereis or *vendésseis*
venderão or *vendéssem*

Second Preterimperfect.

venderia I should sell, &c.
venderias
venderia
venderíamos
venderíeis
venderião

Preterperfect.

que eu *tenha*
tenhas
tinha
tenhamos
tenhais
tenhão } *vendido* } that I have sold,
&c.

Preterpluperfect.

se eu *tivêra* or *tivésse*
tivêras or *tivésse*
tivêra or *tivésse*
tivêramos or *tivéssemos*
tivêreis or *tivésseis*
tivêrao or *tivéssem* } *vendido* } if I had sold,
&c.

Second Preterpluperfect.

eu *teria*
terias
teria
teríamos
teríeis
terião } *vendido* } I should have sold,
&c.

Future.

Future.

quando eu vender when I shall sell, &c.
venderes
vender
vendermos
venderdes
venderem

Second Future.

quando eu tiver
tiveres
tiver
tivermos
tiverdes
tiverem

} *vendido* { when I shall have sold,
&c.

Infinitive Mood.

Present.

vender to sell.

Preterperfect.

ter vendido to have sold.

Participle.

Present.

que vende that sell, that sells.

Preterit.

vendido, masc. *vendida*, fem. Plur. *vendidos*, *vendidas*, fold.

Future.

que ha de vender that is to sell

Gerund.

vendendo selling
tendo vendido having sold

Supine.

para vender to sell.

After the same manner as the verb *vender* are conjugated all the other regular verbs of the second conjugation ending in *er*; as the following:

Acometer, to attack*Beber*, to drink*Comer*, to eat*Comprehender*, to perceive, or
apprehend*Cometer*, to commit*Conceder*, to grant*Correr*, to run*Dever*, to owe*Esconder*, to hide*Emprender*, to undertake*Meter*, to put in*Offender*, to offend*Prometer*, to promise*Responder*, to answer*Reprehender*, to reprove*Temer*, to fear*Varrer*, to sweep, &c.

The third conjugation of the verbs ending in *ir*.

Indicative Mood.

Present.

admitto I admit, &c.*admittes**admitte**admittimos**admittis**admittem*

Preterimperfect.

admittia I did admit, &c.*admittias**admittia**admittiamos**admittieis**admittiaō*

Preterperfect definite.

admitti I admitted*admittiste**admittio**admittimos**admittistes**admittiraō*

Preterperfect.

This tense is composed of the participle *admittido*,
and the present indicative of the auxiliary verb *ter*.

*tenho admittido**tens admittido*, &c.

I have admitted

thou hast, &c.

Preterpluperfect.

This tense is composed of the participle *admittido*
and the imperfect of the auxiliary verb *ter*.

*tinha admittido**tinhas admittido*, &c.

I had admitted

thou hadst, &c.

This tense may also be conjugated thus ; *admittira*, *admit-*
tiras, *admittira*, *admittiramos*, *admittireis*, *admittiraō*.

Future.

<i>admittirei</i>	I shall or will admit
<i>admittirás</i>	
<i>admittiré</i>	
<i>admittiremos</i>	
<i>admittireis</i>	
<i>admittirão</i>	

Imperative.

<i>admitte tu</i>	admit thou
<i>admitta elle</i>	let him admit
<i>admittamos nós</i>	let us admit
<i>admitti vós</i>	admit ye
<i>admittão elles</i>	let them admit.

Optative and Subjunctive.

Present.

<i>que eu admitta</i>	that I may admit, &c.
<i>admittas</i>	
<i>admitta</i>	
<i>admittamos</i>	
<i>admittais</i>	
<i>admittão</i>	

First Preterimperfect.

<i>que eu admittira or admittisse</i>	that I might admit, &c.
<i>admittiras or admittisses</i>	
<i>admittira or admittisse</i>	
<i>admittiramos or admittissimas</i>	
<i>admittireis or admittisseis</i>	
<i>admittirão or admittissem</i>	

Second Preterimperfect.

<i>admittiría</i>	I should or would admit, &c.
<i>admittirías</i>	
<i>admittiría</i>	
<i>admittiríamos</i>	
<i>admittiríeis</i>	
<i>admittiríão</i>	

Preterperfect.

This tense is composed of the participle *admittido* and the present subjunctive of the verb *ter*.

<i>que eu tenha admittido</i>	that I have admitted
<i>tenhas admittido, &c.</i>	thou hast admitted, &c.

Preterpluperfect.

It is composed of the first preterimperfect subjunctive of the verb *ter* and the participle *admittido*.

se eu tivera admittido
tiveras, &c.

if I had admitted
thou hadst admitted, &c.

Second Preterpluperfect.

It is composed of the second preterimperfect subjunctive of the verb *ter* and the participle *admittido*.

eu teria admittido
terias, &c.

I should have admitted
thou shouldst, &c.

First Future.

se eu admittir
admittires
admittir
admittirmos
admittirdes
admittirem

if I shall admit, &c.

Second Future.

It is composed of the first Future Subjunctive of the verb *ter* and the participle *admittido*.

se eu tiver admittida
tiveres, &c.

if I shall have admitted
thou shalt, &c.

Infinitive Mood.

Present.

admittir to admit.

Preterperfect.

ter admittido to have admitted.

Participle.

Pret.

admittido, for the masc. *admittida*, for the fem. admitted.

Future.

que ha de admittir that is to admit.

Gerunds.

admittindo admitting.
tendo admittido having admitted.

Supines.

para admittir to admit.

Conjugate

Conjugate after the same manner the following verbs:

Abrir, to open.

Conduzir, to conduct.

Introduzir, to introduce.

Induzir, to enduce.

Produzir, to produce.

Luzir, to shine.

Nutrir, to nourish.

Reduzir, to reduce, to bring to.

Traduzir, to translate.

Deduzir, to deduct, &c.

Of the irregular Verbs in ar.

There are in each conjugation some verbs which do not conform to the common rule, and on that account are called irregulars.

There are but two of the first conjugation, which in some of their tenses depart from the rule of the verb *amar*, viz. *estar* and *dar*. We have already conjugated the first, and the second is conjugated in the following manner.

Indicative.

Present.

dou, I give

dás, thou givest

dá, he gives

damos, we give

dais, you give

daõ, they give

Preterimperfect.

dava, I did give, &c. (as in regular verbs of the first conjugation.)
davas, &c.

Preterperfect definite.

dei, I gave

dêste, thou gavest

deu, he gave

dêmos, we gave

dêstes, you gave

dêraõ, they gave

Preterperfect.

This tense is composed of the participle *dado* and the present indicative of the auxiliary verb *ter*; as *tenho dado*, I have given, &c.

Preterpluperfect.

This tense is composed of the participle *dado* and the imperfect of the auxiliary verb *ter*; as *eu tinha dado*, &c. I had given, &c.

Future.

darei, I shall or will give, &c. (as in the verb *amar*.
daras, &c.

Imperative.

<i>dá tu</i> ,	give thou	<i>demo</i> <i>nós</i> ,	let us give
<i>de elle</i> ,	let him give	<i>dai</i> <i>vós</i> ,	give you
		<i>dem</i> <i>elles</i> ,	let them give.

Optative and Subjunctive,

Present.

que eu de, that I may give, &c.
des,
de,
demo,
deis,
dem.

Preterimperfect.

que eu dera or *dêsse*, that I might give, &c.
deras or *desses*
dera or *desse*
déramos or *dessêmos*
dereis or *dessêis*
dêrao or *dessêem*.

Second Imperfect.

<i>daria</i> , I should give, &c.	<i>dariam</i>
<i>darias</i>	<i>daries</i>
<i>daria</i>	<i>dariao</i> .

The preterperfect, preterpluperfect, and the second preterpluperfect are composed of the participle *dado* and the auxiliary verb *ter*; as in the regular verbs.

Future.

quando eu der, When I shall give, &c.
dêres
dêr
dêrmos
dêrdes
dêrem.

Second Future.

It is composed of the participle *dado*, &c. as the regular verbs.

Infinitive

Infinitive.

Present.

dar, to give, &c. as in the regular verbs.

Of the irregular Verbs in er.

I begin with *fazer*, *poder*, and *saber*, because they occur oftenest in discourse.

Fazer, to do or make.

Indicative.

Present.

<i>faço</i> , I do	<i>fazemos</i> , we do
<i>fazes</i> , thou dost	<i>fazeis</i> , you do
<i>faz</i> , he does	<i>fazem</i> , they do.

Imperfect.

<i>fazia</i> , I did or did make, &c.	<i>fazíamos</i>
<i>fazias</i>	<i>fazíeis</i>
<i>fazia</i>	<i>fazíam</i>

Preterperfect definite.

<i>fiz</i> , I made, &c.	<i>fizemos</i>
<i>fizeste</i>	<i>fizestes</i>
<i>fez</i>	<i>fizeram</i>

Preterperfect.

tenho feito, I have done, &c.
tens feito, &c.

Preterpluperfect.

tinha feito, I had done, &c.
tinhas feito, &c.

Future.

farei, I shall do, &c. (according to the regular verb.)
farás, &c.

Imperative.

<i>faze tu</i> , do thou	<i>façamos nós</i> , let us do
<i>faça elle</i> , let him do	<i>fazei vos</i> , do you
	<i>façam elles</i> , let them do.

Optative

Optative.

Present.

que eu faça, that I may do, &c. (according to the regular verbs.)
faças,
faça, &c.

Præterimperfect.

que eu fizera or fizesse, that I might do, &c.
fizêras or fizêsses
fizêra or fizêsse
fizêramos or fizêssêmos
fizêreis or fizêsseis
fizêrao or fizêssêem.

Second Imperfect.

faria, . I should do, &c. *fariamos*
farias, *fariêis*
faria, *fariao.*

Future.

quando eu fizer, when I shall do, &c.
fizêres
fizer
fizêrmos
fizerdes
fizêrem.

Second Future.

quando eu tiver feito, when I shall have done
tiveres feito, &c.

Infinitive.

fazer, to do.

Gerunds.

fazendo, doing or in doing.

Participle.

feito, made or done.

After the same manner are conjugated *desfazer*, to undo; *contrafazer*, to counterfeit; *refazer*, to make again.

Poder,

Poder, to be able.

Indicative.

Present.

<i>posso</i> , I can, or am able	<i>podemos</i> , we can
<i>podes</i> , thou canst	<i>podeis</i> , you can
<i>pode</i> , he can	<i>podem</i> , they can.

Imperfect.

podia, I could, or was able, &c.
podias, &c.

Preterperfect definite.

<i>pude</i> , I could	<i>podemos</i> , we could
<i>pudeste</i> , thou couldst	<i>pudestes</i> , you could
<i>pode</i> , he could	<i>poderao</i> , they could

Preterperfect.

tenho podido, &c. I have been able, &c.

Future.

poderei, I shall be able, &c.
poderas, &c.

There is no Imperative.

Optative and Subjunctive.

Present.

<i>que eu possa</i> ,	that I may be able
<i>possas</i> ,	thou mayst be able, &c.
<i>possa</i>	
<i>possamos</i>	
<i>possais</i>	
<i>possao</i>	

Imperfect.

<i>que eu pudera</i> or <i>pudesse</i> ,	that I might be able
<i>puderas</i> or <i>pudesses</i> ,	thou mightst be able, &c.
<i>pudera</i> or <i>pudesse</i>	
<i>pudéramos</i> or <i>pudéssemos</i>	
<i>pudéreis</i> or <i>pudésseis</i>	
<i>pudérao</i> or <i>pudéssem</i>	

Second

Second Imperfect.

poderia,
poderias, &c.

I should be able, &c.

Future.

quando eu puder,
puderes
puder
pudermos
puderdes
puderem

when I shall be able, &c.

Infinitive.

Present.

poder, to be able.

Gerunds.

podendo, being able.

Participle.

podido, been able.

Saber, to know.

Indicative.

Present.

<i>sei,</i>	I know	<i>sabemos,</i>	we know
<i>sabes,</i>	thou knowest	<i>sabeis,</i>	you know
<i>sabe,</i>	he knows	<i>sabem,</i>	they know

Imperfect.

<i>sabia,</i>	I did know
<i>sabias,</i>	thou didst know, &c.
<i>sabia, &c.</i>	

Preterperfect definite.

<i>soubé,</i>	I knew, &c.	<i>soubémos</i>
<i>soubéste</i>		<i>soubéstes</i>
<i>soubé</i>		<i>soubéraõ</i>

Preteperfect.

tenho sabido, I have known, &c.

Future.

Future.

saberei, I shall or will know, &c. (according to the
saberas, &c. regular verbs.)

Imperative.

<i>sabe tu,</i>	know thou	<i>saibamos nós,</i>	let us know
<i>saiba elle,</i>	let him know	<i>sabei vós,</i>	know you
		<i>saibaõ elles,</i>	let them know.

Optative and Subjunctive.

Present.

<i>que eu saiba,</i>	I may know
<i>saibas,</i>	thou mayst know, &c.
<i>saiba</i>	
<i>saibamos</i>	
<i>saibais</i>	
<i>saibaõ</i>	

Imperfect.

<i>que eu soubéra or soubéssse,</i>	that I might know, &c.
<i>soubéras or soubésses</i>	
<i>soubéra or soubéssse</i>	
<i>soubéramos or soubésssemos</i>	
<i>soubéreis or soubéssseis</i>	
<i>soubéraõ or soubésssem</i>	

Second Imperfect.

<i>saberia,</i>	I should know, &c.	<i>saberíamos</i>
<i>saberias</i>		<i>saberíeis</i>
<i>saberia</i>		<i>saberiaõ</i>

Future.

<i>quando eu soubér,</i>	when I shall know, &c.
<i>souberes</i>	
<i>souber</i>	
<i>soubermos</i>	
<i>souberdes</i>	
<i>souberem</i>	

Infinitive.

Present.

saber, to know.

Gerund.

sabendo, knowing.

Participle

Participle.

sabido (for the masc.), *sabida* (for the feminine), known.

Of the irregular Verb trazer, to bring.

Indicative.

Present.

<i>trago,</i>	I bring	<i>trazemos,</i>	we bring, &c.
<i>trazes,</i>	thou bringest	<i>trazeis</i>	
<i>traz,</i>	he brings	<i>trazem</i>	

Imperfect.

trazia, I did bring
trazias, &c. thou didst bring, &c. (according to the regulars.)

Preterperfect definite.

<i>trouxe,</i>	I brought	<i>trouxemos</i>
<i>trouxeste,</i>	thou broughtest, &c.	<i>trouxestes</i>
<i>trouxe,</i>		<i>trouxerao</i>

Preterperfect.

tenho trazido, I have brought, &c.
tens trazido, &c.

Future.

<i>trarie,</i>	I shall or will bring, &c.	<i>traremos</i>
<i>traras</i>		<i>trareis</i>
<i>trará</i>		<i>trarao</i>

Imperative.

		<i>tragamos nós,</i>	let us bring
<i>traze tu,</i>	bring thou	<i>trazei vós,</i>	bring you
<i>traga elle,</i>	let him bring	<i>tragaõ elles,</i>	let them bring

Optative and Subjunctive.

Present.

<i>que eu traga,</i>	that I may bring, &c.
<i>tragas</i>	
<i>traga</i>	
<i>tragamos</i>	
<i>tragais</i>	
<i>tragaõ</i>	

Imperfect

Imperfect.

que eu trouxera or trouxesse, that I might bring, &c.
trouxeras or trouxesses
trouxera or trouxesse
trouxeramos or trouxéssemos
trouxereis or trouxésseis
trouxerao or trouxéssem

Second Imperfect.

eu traria, I should bring, &c. *trariamos*
trarias, *trarieis*
traria, *trariao*

Future.

quando eu trouxer, when I shall bring, &c.
trouxeres
trouxer
trouxermos
trouxerdes
trouxerem

Infinitive.

Present.

trazer, to bring.

Gerund.

trazendo, bringing.

Participle.

trazido, masc. *trazida,* fem. brought.

The conjugation of the irregular Verb ver, to see.

Indicative.

Present.

<i>vejo,</i>	I see	<i>vemos</i>
<i>ves,</i>	thou seeest	<i>vedes</i>
<i>ve,</i>	he sees, &c.	<i>vem</i>

Imperfect.

via, I did see, &c.
vias,
via, &c.

Preterperfect definite.

<i>vi</i>	I saw, &c.	<i>vimos</i>
<i>viste</i>		<i>vistes</i>
<i>vio</i>		<i>virão</i>

Preterperfect.

<i>tenho visto</i>	I have seen, &c.
<i>tens visto, &c.</i>	

Future.

<i>verei</i>	I shall see, &c.
<i>veras, &c.</i>	

Imperative.

<i>ve tu</i>	see thou
<i>veja elle</i>	let him see
<i>vejamos nos</i>	let us see
<i>vede vos</i>	see you
<i>vejaõ elles</i>	let them see

Optative.

<i>que eu veja</i>	that I may see, &c.	<i>vejamos</i>
<i>vejas</i>		<i>vejais</i>
<i>veja</i>		<i>vejaõ</i>

Imperfect.

<i>que eu vira or visse</i>	that I might see, &c.
<i>viras or visses</i>	
<i>vira or visse</i>	
<i>viramos or vissemos</i>	
<i>vireis or visseis</i>	
<i>virão or vissem</i>	

Second Imperfect.

<i>eu veria</i>	I should see, &c.	<i>veriamos</i>
<i>verias</i>		<i>verieis</i>
<i>veria</i>		<i>veriaõ</i>

Future.

<i>quando eu vir</i>	when I shall see, &c.
<i>vires</i>	
<i>vir</i>	
<i>virmos</i>	
<i>irdes</i>	
<i>virem</i>	

Infini-

Infinitive.

ver to see.

Gerund.

vendo seeing.

Participle.

visto, vista seen.

In like manner are conjugated the compounds *anterver*, *prever*, and *rever*.

The verb *prover*, when it signifies *to provide for*, or *to take care of*, is conjugated in the present indicative thus :

<i>eu provêho</i>	I take care of, &c.	<i>provimos</i>
<i>provêns</i>		<i>provindes</i>
<i>provêm</i>		<i>provêm</i>

But, when it signifies *to make provision*, is conjugated in the same tense thus ;

<i>eu provêjo</i>	I make provision, &c.	<i>provêmos</i>
<i>provês</i>		<i>proveis</i>
<i>provê</i>		<i>provem</i>

The conjugation of the auxiliary verb *dizer*, to say.

Indicative.

Present.

<i>digo</i>	I say, &c.	<i>dizemos</i>
<i>dizes</i>		<i>dizeis</i>
<i>diz</i>		<i>dizem</i>

Preterimperfect.

<i>dizia,</i>	I did say, &c.
<i>dizias, &c.</i>	

Preterperfect definite.

<i>disse</i>	I said, &c.	<i>dissemos</i>
<i>disseste</i>		<i>dissestes</i>
<i>disse</i>		<i>disserão</i>

P O R T U G U E S E

Preterperfect.

tenho ditto I have said, &c.
tens ditto, &c.

Future.

direi I shall or will say, &c.
diras, &c.

Imperative.

dize tu say thou
diga elle let him say
digamos nos let us say
dizei vos say you
digaõ elles let them say

Optative.

que eu diga that I may say, &c.
digas, &c.

Imperfect.

que eu dissera or *disse* that I might say, &c.
disseras or *dissestes*
dissera or *disse*
disseramos or *dissesemos*
disserais or *dissestis*
disseraõ or *dissesem*

Second Imperfect.

diria I should say, &c.
dirias, &c.

Future.

quando eu disser when I shall say, &c.
disseres
disser, &c.

Infinitive.

dizer to say.

Gerund.

dizendo saying.

Participles.

ditto, ditto said.

Observe, that the compounds *desdizer*, to unsay, and *contradizer*, to contradict, are in all points conjugated like *dizer*.

The Conjugation of the irregular Verb querer, to be willing.

Indicative Mood.

Present.

<i>quero</i>	I will, or am willing.
<i>queres</i>	thou art willing
<i>quer</i>	he is willing, &c.
<i>queremos</i>	
<i>quereis</i>	
<i>querem</i>	

Imperfect.

<i>queria</i>	I was willing, &c.
<i>querias, &c.</i>	

Preterperfect definite.

<i>quiz</i>	I have been willing, &c.
<i>quizeste</i>	
<i>quiz</i>	
<i>quizemos</i>	
<i>quizestes</i>	
<i>quizerão</i>	

Future.

<i>quererêi</i>	I shall be willing, &c.
<i>quererás, &c.</i>	

Imperative.

<i>queiras tu</i>	be thou willing
<i>queira elle</i>	let him be willing
<i>queiramos nos</i>	let us be willing
<i>queirais vos</i>	be you willing
<i>queiraõ elles</i>	let them be willing.

Optative and Subjunctive.

<i>que eu queira</i>	that I may be willing, &c.
<i>queiras, &c.</i>	

Imperfect.

<i>que eu quizéra or quizéſſe</i>	that I were willing
<i>quizéras or quizéſſes</i>	thou wert willing
<i>quizéra or quizéſſe</i>	he were willing
<i>quizéramos or quizéſſemos</i>	we were willing
<i>quizéreis or quizéſſeis</i>	you were willing
<i>quizérao or quizéſſem</i>	they were willing

Second Imperfect.

<i>eu quererá</i>	I should or would be willing, &c.
<i>quererías, &c.</i>	

Future.

<i>quando eu quizer</i>	when I shall be willing, &c.
<i>quizeres, &c.</i>	

Infinitive.

<i>querer</i>	to be willing.
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Gerunds.

<i>querendo</i>	being willing.
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Participle.

<i>querido</i>	been willing.
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Note, that *quer* is sometimes a conjunction, when repeated in a sentence, and then it is to be rendered into English by *whether* and *or*; as, *quer vos o tenbais feito, quer não*, whether you have done that or no. But when it is not repeated, and is joined to the participle *ſe*, is sometimes rendered into English by *at least*; as, *hum ſe quer*, one at least; and sometimes by *however*, when joined to the participle *que*; as, *como quer que ſeja*, however it be. In all which cases, it is not to be confounded with the third person singular of the indicative of the verb *querer*.

Take notice that the verb *querer* is sometimes used with the particle *ſe* instead of the verb *dever*; as, *as couſas não ſe querem feitas à preſſa*, things must not be done in a hurry.

Of the irregular Verb valer, to be worth.

I shall put no more tenses of this verb than the present indicative, the imperative, and the present subjunctive, none but these being irregular.

Indicative Mood.

Present.

<i>valho</i>	I am worth, &c.
<i>vales</i>	
<i>vale, or val</i>	
<i>valemos</i>	
<i>valeis</i>	
<i>valem</i>	

Imperative.

<i>vale tu</i>	be thou worth
<i>valha elle</i>	let him be worth
<i>valhamos nos</i>	let us be worth
<i>valei vos</i>	be you worth
<i>valhaõ elles</i>	let them be worth.

Subjunctive.

<i>que eu valha</i>	that I may be worth, &c.
<i>valhas</i>	
<i>valha</i>	
<i>valhamos</i>	
<i>valhais</i>	
<i>valhaõ</i>	

Of the irregular Verb perder, to lose.

This verb changes the *c* before *o* of the present indicative into *d* in the other persons of the same tense, as well as in the other tenses, if you except the imperative and present subjunctive; in which it is conjugated in the following manner :

Indicative.

Present.

<i>perco</i>	I lose, &c.	<i>perdemos</i>
<i>perdes</i>		<i>perdeis</i>
<i>perde</i>		<i>perdem</i>

Imperative.

<i>perde tu</i>	lose thou
<i>perca elle</i>	let him lose
<i>percamos nos</i>	let us lose
<i>perdei vos</i>	lose you
<i>percaõ elles</i>	let them lose.

Subjunctive.

<i>que eu perca</i>	that I may lose, &c.
<i>percas</i>	
<i>perca, &c.</i>	

The compounds of the verb *ter*, as, *contenbo*, I contain; *detenbo*, I detain, &c. are conjugated like it.

Some verbs of this conjugation are only irregulars in the participle passive; as, *escrito*, from *escrever*; *absolto*, from *absolver*.

Those that have the *j* before *o* in the present indicative change the *j* into *g* in all tenses and persons, in which the *j* would otherwise meet with the vowels *i* or *e*; as, *eleger*, to elect; *eu elejo*, *tu eleges*, &c. I elect, &c.

Imperfect.

elegia, &c.

Preter-def.

elegi, elegeste, &c. I elected, &c.

The verbs ending in *eyo* in the present indicative, change that termination into *ia* in the imperfect, and into *i* in the preter-definite, and are so conjugated.

Indicative.

Present.

<i>eu leyo</i>	I read, &c.	<i>lemos</i>
<i>les</i>		<i>ledes</i>
<i>le</i>		<i>lem</i>

Imperfect.

<i>eu lia</i>	I did read, &c.
<i>lias, &c.</i>	

Preter-

Preter definite.

eu li I read, &c.
leste, &c.

Imperative.

		<i>leamos nos</i>	let us read
<i>le tu</i>	read thou	<i>lede vos</i>	read you
<i>lea elle</i>	let him read	<i>leaõ elles</i>	let them read

Subjunctive.

que eu lea that I may read, &c.
leas
lea, &c.

You may observe, that they lose the *y* through all the other moods and tenfes. The verb *crer*, to believe, ought to be conjugated in the same manner.

Of the irregular Verbs in ir.

Ir, to go.

Indicative Mood.

Present tenfe.

<i>vou</i>	I go	<i>vamos</i>	we go
<i>vás</i>	thou goest	<i>ides</i>	you go
<i>vay</i>	he goes	<i>vaõ</i>	they go

Preterimperfect.

<i>hía</i>	^ I did go, &c.	<i>híamos</i>
<i>hías</i>		<i>hieis</i>
<i>hía</i>		<i>hiaõ</i>

Preterperfect definite.

<i>fui</i>	I went	<i>fomos</i>	we went
<i>foste</i>	thou wentest	<i>fostes</i>	you went
<i>foi</i>	he went	<i>foraõ</i>	they went

Preterperfect.

<i>tenho</i>	} <i>ido</i> {	I have gone, &c.
<i>tens, &c.</i>		

Preterpluperfect.

tinha
tinhas, &c. } *ido* { I had gone, &c.

Future.

irei
iras, &c. } I shall or will go, &c.

Imperative.

<i>vay tu</i>	go thou	<i>vamos nos</i>	let us go
<i>va elle</i>	let him go	<i>ide vos</i>	go you
		<i>vaõ elles</i>	let them go

Optative and Subjunctive.

que eu va that I may go, &c.
vas
va
vamos
vades
vao

First Preterimperfect.

que eu fora or fosse that I might go, &c.
foras or fosses
fora or fosse
foramos or fôssemos
foreis or fosseis
foraõ or fôssem

Second Preterimperfect.

iria I should go, &c.
irias, &c.

Preterperfect.

It is composed of the participle *ido* and the present subjunctive of the auxiliary verb *ter*.

Preterpluperfect.

It is composed of the participle *ido* and the first preterimperfect subjunctive of the auxiliary verb *ter*.

Second Preterpluperfect.

It is composed of the participle *ido* and the second preterimperfect subjunctive of the auxiliary verb *ter*.

Future.

quando eu for when I shall go, &c.
fores
for
formos
fordes
forem

Second Future.

quando eu tiver } *ido* { when I shall have gone,
tiveres, &c. } } &c.

Infinitive.

Present.

ir to go

Gerunds.

indo going.

Part.

ido gone.

Vir, to come.

Indicative.

Present.

<i>venho</i> , I come, &c.	<i>vimos</i>
<i>vens</i>	<i>vindes</i>
<i>vem</i>	<i>vem</i>

Imperfect.

<i>vinha</i> I did come, &c.	<i>vinhamos</i>
<i>vinhas</i>	<i>vinheis</i>
<i>vinha</i>	<i>vinhão</i>

Preter definite.

<i>vim</i> I came, &c.	<i>viémos</i>
<i>vieste</i>	<i>viésteis</i>
<i>veyo</i>	<i>vieraõ</i>

Preter-

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Preterperfect.

tenho vindo I have come, &c.
tens vindo, &c.

Future.

virei I shall come, &c.
viras, &c.

Imperative.

		<i>venhamos nos</i>	let us come
<i>vem tu</i>	come thou	<i>vinde vos</i>	come you
<i>venha elle</i>	let him come	<i>venhaõ elles</i>	let them come

Optative.

Present.

que eu venha.

Imperfect.

que eu viêra, or *viêsse*.

Second Imperfect.

viria, *virias*, &c.

Infinitive.

Present.

vir to come.

Gerund.

vindo coming.

Part.

vindo come.

The compounds of *vir*; as, *convir*, to be convenient; *sobrevir*, to come unlooked-for, are conjugated in the same manner.

Of the irregular Verbs *mentir*; to lie, *sentir*, to feel; *servir*, to serve; *ferir*, to wound.

These verbs change the *i* of the first person singular of the present tense, indicative, into *e* in the other

other persons of the same tense, as well as in the other tenses and moods, except the imperative and the present conjunctive, in which they are conjugated thus ;

Indicative.

Present.

<i>eu minto</i>	<i>tu mentes</i>	<i>elle mente, &c.</i>
<i>eu sinto</i>	<i>tu sentes</i>	<i>elle sente, &c.</i>
<i>eu sirvo</i>	<i>tu serves</i>	<i>elle serve, &c.</i>

Imperative.

<i>mente tu</i>	<i>menta elle</i>	<i>mintamos nos</i>	<i>mentí vos</i>	<i>mentaõ elles</i>
<i>sente tu</i>	<i>sinta elle</i>	<i>sintamos nos</i>	<i>sentí vos</i>	<i>sintaõ elles</i>
<i>serve tu</i>	<i>sirva elle</i>	<i>sirvamos nos</i>	<i>servi vos</i>	<i>sirvaõ elles</i>

Subjunctive.

<i>menta,</i>	<i>mentas,</i>	<i>&c.</i>
<i>sinta,</i>	<i>sintas,</i>	<i>&c.</i>
<i>sirva,</i>	<i>sirvas,</i>	<i>&c.</i>

The compounds, *desmentir*, *assentir*, *consentir*, *dis-sentir*, *presentir*, are conjugated like *mentir* and *sentir*; and also the verbs *afferir*, *referir*, *conferir*, *deferir*, *differir*, *inferir*.

Of the irregular Verbs *affligir*, to afflict; *corrigir*, to correct; *fingir*, to feign; *ungir*, to anoint; *compungir*, *frigir*, *dirigir*, *tingir*, *cingir*, &c.

These verbs change the *g* of the infinitive mood into *j* in those tenses where the *g* would otherwise meet with the vowels *o*, as in the first person singular of the present indicative, *afflijo*; or *a*, as in the third person of the imperative in both numbers, in the first plural of the same tense, and in the present subjunctive.

Of the irregular Verb *seguir*, to follow.

This verb changes the *e* of the infinitive mood into *i* in the first person singular of the present indicative,

cative, *eu sigo*, I follow ; in the present subjunctive, *que eu siga*, that I may follow ; and in the imperative, where it is conjugated thus : *segue tu*, *siga elle*, *siga-mos nos*, *seguí vos*, *sigaõ elles*.

Take notice that the *u* is lost in those tenses where it would otherwise meet with the vowels *o* and *a*, as you see in the examples ; and this observation also takes place in the verbs *distinguir*, to distinguish ; *extinguir*, to extinguish ; &c.

The compounds are *perseguir*, to persecute ; *conseguir*, to obtain ; *perseguir*, to pursue.

Of the irregular Verb ouvir, to hear.

This verb changes the *v* of the infinitive mood into *ç* in the first person singular of the present indicative, *eu ouço*, I hear, *tu ouves*, &c. in the present subjunctive, and in the imperative mood, where it is conjugated thus : *ouve tu*, *ouça elle*, *ouçamos nos*, *ouví vos*, *ouçaõ elles*, hear thou, &c.

Of the irregular Verb dormir, to sleep.

This verb changes the *o* of the infinitive mood into *u* in the first person singular of the present indicative, thus : *eu durmo*, *tu dormes*, *elle dorme*, &c. I sleep, &c. In the present subjunctive, *que eu durma*, &c. that I may sleep ; and in the imperative mood, where it is conjugated thus : *dorme tu*, *durma elle*, *durmamos nós*, *dormí vós*, *durmaõ elles*, sleep thou, &c.

Of the irregular Verb fugir, to fly away.

This verb is irregular in the present indicative, and is thus conjugated : *fujo*, *foges*, *foge*, *fugimos*, *fugís*, *fogem*, I run away, &c. It is also irregular in the imperative mood, where it is conjugated thus : *foge tu*, *fuja elle*, *fujamos nós*, *fugí vós*, *fujaõ elles*. Finally, it is irregular in the present subjunctive ; *que eu fuja*, *fujas*, &c.

It

It keeps the *u* in all other tenses and moods, as also the *g*.

The verb *surgir*, to arrive, or to come to an anchor, has the same irregularity, and makes *surto* in the participle passive.

The verbs *subir*, *cubrir*, *encubrir*, *descubrir*, *acudir*, *bullir*, *sumir*, *consumir*, *cuspir*, *construir*, *tussir*, &c. have the same irregularity in regard to the letter *u*.

Of the irregular Verb pedir, to ask.

This verb is irregular in the first person singular of the present indicative and subjunctive, as well as in the imperative, in which it changes the *d* into *ç*.

Indicative.

<i>eu peço</i> , I ask, &c.	<i>nós pedimos</i>
<i>tu pedes</i>	<i>vós pedis</i>
<i>elle pede</i>	<i>elles pedem</i>

Imperative.

<i>pede tu</i> , ask thou	<i>peçamos nós</i> , let us ask
<i>peça elle</i> , let him ask	<i>pedis vós</i> , ask you
	<i>peçaõ elles</i> , let them ask

Subjunctive.

<i>que eu peça</i> , that I may ask, &c.	<i>peçamos</i>
<i>peças</i>	<i>peçais</i>
<i>peça</i>	<i>peçaõ</i>

In like manner is conjugated the verb *medir*, to measure: *eu meço*, *tu medes*, &c.

Of the irregular Verb vestir, to dress.

Indicative.

Present.

<i>eu visto</i> , I dress, &c.	<i>vestimos</i>
<i>vestes</i>	<i>vestis</i>
<i>veste</i>	<i>vestem</i>

Imperative.

Imperative.

<i>veste tu,</i>	dress thou	<i>vistamos nos,</i>	let us dress
<i>vista elle,</i>	let him dress	<i>vesti vos,</i>	dress you
		<i>vistaõ elles,</i>	let them dress.

Subjunctive.

Present.

<i>que eu vista</i>	that I may dress, &c.	<i>vistamos</i>
<i>vistas</i>		<i>vistais</i>
<i>vista</i>		<i>vistaõ</i>

In all other tenses and moods it keeps the letter *e*; and in like manner is conjugated the verb *despir*.

Of the irregular Verb *sortir*, to furnish, or stock.

Feyjo says, that the *o* of this verb is to be changed into *u*, in those tenses where the *t* is followed by *e* or *a*, and that is to be kept, when the *t* is followed by *i*; but in the *Fabula dos Planetas* we read, *furtio effeyto*, it took effect; and in *Andrade 2. Part. Apologet.* we read, *naõ sortiraõ effeyto*, where the verb *sortiraõ* is in the same tense, viz. in the preterperfect definite; therefore nothing can be determined about the irregularity of this verb.

Of the irregular Verb *carpir*, to weep.

This verb is defective, and is only used in those tenses and persons where the *p* is followed by *i*; as *carpimos*, *carpis*, we weep, you weep. Preterimperfect, *carpia*, *carpias*, &c. I did weep, &c.

Of the irregular Verb *parir*, to bring forth young as any female doth.

Indicative Mood.

Present.

<i>eu paio,</i>	I bring forth, &c.	<i>parimos</i>
<i>pares</i>		<i>paris</i>
<i>pare</i>		<i>parem</i>

Imperfect.

paria, &c.

Imperative

Imperative Mood.

páre tu, bring thou forth, &c. *pairamos*
paira ella *pari*
pairaõ

Subjunctive.

Present.

que eu paira, that I may, &c. *pairámos*
páiras *pairáes*
páira *pairaõ*

Of the irregular Verb *repetir*, to repeat.

Indicative.

Present.

repito, I repeat, &c. *repetimos*
repêtes *repetis*
repête *repetem*

Imperfect.

repetia, *repetias*, &c.

Preterperfect definite.

repeti, *repetisti*, &c.

Imperative.

repete tu, repeat thou, &c. *repetamos*, &c.
repita elle,

Subjunctive.

Present.

que eu repita, that I may repeat, &c.
repitas, &c.

Imperfect.

repetira or *repetisse*, that I might repeat.

Of the irregular Verbs *sahir*, to go out, and *cahir*, to fall.

Indicative.

Present.

sayo, I go out, &c. *sahimos*
sakes *sahis*
sahé *sahem*

Preterimperfect.

sahia, *sahias*, &c.

Preter-

Preterperfect definite.

sabí, sabiste, &c.

Imperative.

*sabe tu
saya elle**sahamos nós
sabi vós
sayão elles*

Subjunctive.

que eu saya, sayas, &c.

This is the common way of writing the irregular tenses of the verb *sabir* as well as of the verb *cabir*, viz. *eu cayo, tu cabes, &c.* I fall, &c. according to *Feyjo*.

Of the irregular Verb, ordir, to warp in a loom.

Feyjo says that this verb changes the *o* into *u*, in those persons where it would otherwise meet with the syllables *da, de, do*.

Of the irregular Verb advertir, to warn.

Advertir is irregular in the following tenses, only by changing *vir* into *ver*.

Indicative.

Present.

*advirto, I warn, &c.
advértas,
advérte**advertimos
advertís
advertem*

Imperative.

*advérte tu, warn thou, &c.
advirta elle**advirtámos nós
advertí vós
advirtão elles*

Subjunctive.

Present.

*que eu advirta, that I may warn, &c.
advirtas
advirta**advirtámos
advirtáis
advirtão*

The

The Conjugation of the irregular Verb *por*, to place.

Indicative.

Present.

ponho, I put, &c.
poës
põem

ponos
pondes
põem

Preterimperfect.

punha, I did put
punhas
punha

púnhamos
púnbeis
punhaõ

Preterperfect definite.

pús, I put, &c.
puseste
pos

pusemos
pusestes
puseraõ

Preterperfect.

It is composed of the present indicative of the auxiliary verb *ter*, and the participle *posto*.

Preterpluperfect.

It is composed of the participle *posto*, and the imperfect of the auxiliary verb *ter*.

Future.

porei, I shall or will put, &c.
porás
porá

poremos
poreis
poraõ

Imperative.

põem tu, put thou, &c.
ponha elle

ponhamos nós
ponde vós
ponhaõ elles

Optative and Subjunctive.

Present.

que eu ponha, that I may put, &c.
ponhas, &c.

First Preterimperfect.

que eu pusera or *pusesse*, that I might put, &c.
puseras or *pusesse*, &c.

H

Second

Second Preterimperfect.

eu poria,

I should put, &c.

porias, &c.

Preterperfect.

It is composed of the participle *posto*, and the present subjunctive of the auxiliary verb *ter*.

Preterpluperfect.

It is composed of the participle *posto*, and the first preterimperfect subjunctive of the auxiliary verb *ter*.

Second Preterpluperfect.

It is composed of the participle *posto*, and the second preterimperfect subjunctive of the auxiliary verb *ter*.

Future.

quando eu puser,

when I shall put, &c.

puseres, &c.

Second Future.

It is composed of the participle *posto*, and the future subjunctive of the auxiliary verb *ter*.

Infinitive.

Present.

pôr, to put.

Gerund.

pondo, putting.

Participle passive.

posto, put.

After the same manner are conjugated the verbs derived from *por*; as *compor*, to compose; *dispor*, to dispose; *propor*, to propose, &c.

Some verbs are only irregular in the participle passive; as *aberto*, from *abrir*; *escrita*, from *escrever*, &c.

Of Verbs Neuter.

Verbs neuter are those which make a complete sense of themselves, and do not govern any case after

ter

ter them, like the verbs active ; as *dormir*, to sleep ; *andar*, to go ; *tremar*, to tremble ; &c. But you must take notice that we meet with some verbs neuter which may govern an accusative ; as *dormir hum sono profundo*, to sleep soundly ; *eu fui andando meu caminho, e não disse huma palavra*, I went my way, and said not a word. We may also say, that the verbs neuter are those which, in their compound tenses, are seldom or never conjugated with the verb *ser*, to be ; as, I sleep, I tremble, I speak, &c. We may indeed say, *eu tenho dormido*, I have slept ; *eu tenho tremido*, I have trembled ; but not, I am slept, &c. I said *seldom*, because sometimes the verbs neuter may be conjugated with the verb *ser* ; as, *ser bem fallado*, to have a good name.

It is necessary to be acquainted with the nature of a verb neuter, to avoid mistakes in the participles, as may be seen in the Syntax of Participles.

Of the Reciprocal Verbs, which by some are called Passive Neuter.

The name of Reciprocal Verbs is given to such as return the sense backward, and are conjugated through all their tenses with the pronouns conjunctive *me*, *te*, *se*, &c.

E X A M P L E.

Indicative. Present.

eu me arrependo, I repent, &c.
tu te arrependes
elle se arrepende, &c.

Imperfect.

eu me arrendia, &c. I did repent, &c.

and so of the rest.

Yet we are to take notice that the pronouns conjunctive *me*, *te*, &c. may be placed either before or after the verb, in the indicative, and consequently we may say, *eu me lembro*, or *eu lembro-me*, I re-

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member ; *me lembrei*, or *lembrei-me*, I remembered, &c. But in the imperative they ought to be placed after the verb, as in the following.

EXAMPLE.

lembra-te tu, remember thou, &c.
lembre-se elle

lembremo-nos nós
lembrai-vos vós
lembrem-se elles

In which example you must observe also, that the first person plural, which in the other verbs is like the first person plural of the present subjunctive, has the last consonant, *s*, cut off; and so from *lembremos* we cut off the *s* to make *lembremo-nos*; and from *arrepandamos* we make *arrepandamo-nos*, &c. In regard to the infinitive, we may say, *he necessario arrepender-se dos peccados*, it is necessary to repent sins; *he necessario lembrar-se*, it is necessary to remember; and not *se arrepender*, or *se lembrar*. In like manner we may say *lembrando me*, remembering, and not *me lembrando*. Yet you must take notice that the present infinitive may be preceded by the particle *para*, (which forms the Portuguese supine) and then the pronoun conjunctive may be placed either before or after it; and so we may say, *para lembrar-se*, or *para se lembrar*, to remember, or in order to remember.

As for the subjunctive mood, you must put the pronoun conjunctive before the present; but you must carefully observe, that the pronouns conjunctive must be placed before it when preceded by the particles *se*, if, *que*, that; and so you may say, *que eu me lembra-se*, *se eu me lembra-se*, that I might remember, &c. but not *que eu lembrasse-me*, &c. But when the first preterimperfect is not preceded by any particle, then you must place the pronoun conjunctive after it; as, *arrependerame eu d'isso*, I wish I was repented of it.

In the second preterimperfect we may place the pronouns conjunctive either before or after it, therefore

fore you may say *arrependeria me se*, &c. or *eu me arrependeria se*, &c. I should repent if, &c.

In the future you must always place the pronouns conjunctive before it; and so we may say, *quando eu me lembrar*, when I shall remember; but not *quando eu lembrar-me*.

Note, all the verbs active may become reciprocals.

EXAMPLE.

eu me amo, I love myself

tu te amas, thou lovest thyself

elle se ama, he loves himself

nos nos amamos, we love ourselves, &c.

The Conjugation of the reciprocal Verb *ir-se*, to go away

Indicative.

Present.

eu me vou,

I go away

tu te vas, &c. thou goest away, &c.

Preterimperfect.

eu me hia,

I did go away

tu te hias, &c. thou didst go away, &c.

Preterperfect definite.

eu me fu,

I went away

tu te foste, &c. thou wentest away, &c.

Preterperfect.

eu me tenho ido,

I am gone away, or I have been gone away

tu te tens ido, &c. thou hast been gone away, &c.

Preterpluperfect.

eu me tinha ido,

I was gone away, or I had been gone away

tu te tinhas ido, &c. thou hadst been gone away, &c.

Future.

eu me irei,

I shall or will go away

tu te iras, &c. thou shalt go away, &c.

Imperative.

vai-te,

go thou away

va-se,

let him go away

vamo-nos,

let us go away

ide-vos,

go away, get away, or get you gone.

vão-se,

let them go away.

Subjunctive.

Present.

que eu me va
que tu te vas, &c.

that I may go away
that thou mayest go away, &c.

First Preterimperfect.

eu me fora, or me fásse
te foras, or te fásse, &c.

I went away
thou wentest away, &c.

Second Preterimperfect.

eu me iria
tu te irias

I would, &c. go away
thou wouldst, &c.

Preterperfect.

que eu me tenha ido

that I have gone away, &c.

Preterpluperfect.

que eu me tivera, or me tivesse ido

that I had gone away,

Second Preterpluperfect.

eu me teria ido

I should have gone away, &c.

Future.

quando eu me for

when I shall go away, &c.

Second Future.

quando eu me tiver ido

when I shall have gone away, &c.

Infinitive.

Present.

ir-se

to go away.

Preterperfect.

ter-se ido

to have gone away.

Participles.

Present.

que se vai

that is going away.

Preterit.

Preterit.

ido gone away.

Future.

que ha de ir-se that is to go away.

Gerunds.

indo-se going away.
tendo-se, ido having gone away.

Supine.

para ir-se to go, or in order to go away.

You must observe, that in the compound tenses the pronouns *me, te, &c.* are placed before the auxiliary verb.

2dly, This verb is also said of vessels to signify their being leaky; as, *vai-se a cuba*, the tub leaks. It is also used before the gerunds; as, *o inverno vai-se acabando*, the winter is drawing towards an end; *elles vão-se preparando*, they are preparing themselves: in which examples and in the like the verb is to be rendered into English by the verb *to be* itself, and without addition of the adverb *away*; and sometimes it is placed before the present infinitive; as, *ir-se deitar*, to go to bed.

Of the reciprocal Verb vir-se, to come away.

This verb is to be conjugated like the verb *vir*; but you must place the pronouns conjunctive, *me, te, &c.* according to the observations we have made above.

Of the reciprocal Verb avir-se, to agree.

This is a compound verb, which is to be conjugated by putting the particle *a* before the verb *vir* in all its tenses and moods; but you must always

make use of the observations already made about the pronouns conjunctive; and the same care must be had with the reciprocal verb *haver-se*, to behave; in the conjugation of which, you have nothing to do but to add the pronouns conjunctive to the verb *haver*.

Impersonal Verbs.

There are three sorts of verbs impersonal, which have only the third person singular.

The first are properly impersonals of themselves; as,

succede, it happens

basta, it is enough, or it suffices

chove, it rains

troveja, it thunders

The second are derived from verbs active, followed by the particle *se*, which renders them impersonals; as, *ama-se*, they love; *diz-se*, they say; *nota-se*, it is noted. They are also called passive impersonals.

The third, which have a great affinity with reciprocal verbs, are conjugated with the pronouns conjunctive, *me*, *te*, *lhe*, *nos*, *vos*, *lhes*; as, *doe-me*, *doe-te*, *doe-lhe*, &c.

The impersonal verbs of themselves are,

convem, it is convenient

succede, it happens, or it falls out

está me bem, it becomes me

basta, it is enough

ha-se, it is necessary

chovisca, it misles

chove, or *cabe pedra*, it hails

gea, it freezes

neva, it snows

fuzila, or *relampaguea*, it lightens

importa, it matters, it concerns

parece, it seems

and

and the like, which are conjugated with the third person singular of each tense; as,

Indicative.

Present.

chove it rains

Imperfect.

chovia it did rain

Preterperfect definite.

chovera it rained.

Preterperfect.

tem chovido it has rained.

Preterpluperfect.

tinha chovido it had rained.

Future.

chovera it shall or will rain.

Imperative.

chova let it rain.

Optative and Subjunctive.

Present.

que chova that it may rain.

Imperfect.

que chovera or chovesse that it might rain.

Second Imperfect.

choveria it should rain.

Future.

quando chover when it shall rain.

Second Future.

quando tiver chovido when it shall have rained.

Infinitive.

chover to rain.

The particle *se*, which composes the second sort of impersonal verbs, may be placed either before or after them; as, *diz-se*, they say; *sabe-se*, it is known; *sabia-se*, it was known; *logo se soube*, it was immediately known; *se diz*, it is said, &c. but sometimes they make no use of the particle *se*, and only put the verb in the third person plural; as, *dizem*, instead of *se diz*, they say.

In like manner all the verbs active may become impersonal.

In regard to these verbs, take notice, that when the noun that follows them is in the singular number, you must put the verb in the singular; if the noun be in the plural, you put the verb in the plural.

E X A M P L E.

Louva-se o capitão, they praise the captain.

Louva-se os capitães, they praise the captains.

Ve-se um homem, they see a man.

Vem-se homens, they see men.

When *lhe* is used after the *se*, then *lhe* is to be rendered into English by *his* or *her*; as, *louva-se-lhe o valor*, they praise his or her courage.

The third sort of impersonal verbs are such as are conjugated with the pronouns personal, *me*, *te*, *lhe*, &c. with the third person singular.

E X A M P L E.

Indicative.

Present.

desagrada-me

desagrada-te

desagrada-lhe

desagrada-nos

desagrada-vos

desagrada-lhes

I am displeased, or it displeases me

thou art displeased

he or she is displeased

we are displeased

you are displeased

they are displeased

Imperfect.

desagrada-me

I was displeased.

Preter-

Preterperfect definite.

desagradau-me I was displeased

Future.

desagradar-me-ha I shall be displeased

Optative.

que me desagrade that I may be displeased

Imperfect.

que me desagradara or me desagradasse that I were displeased

Second Imperfect.

desagradar-me-hia I should be displeased,

Conjugate after the same manner,

succede-me, it happens to me*doe-me*, it grieves, or it pains me*parece-me*, it seems to me*he-me preciso*, it behoves me*agrada-me*, it pleases me*lembro-me*, I remember

Many of those impersonal verbs have the third person singular and plural ; as,

doe-me a péna, my leg pains me*doem-me os olhos*, I have sore eyes*a vosso vestido parece-me novo*, your coat appears new to me*os vossos sapatos me parecem muyto compridos*, your shoes seem to me too longOf the Verb *ser*, to be.

The verb *ser* is also used as an impersonal, as it appears in the following examples : *he tempo de levantar-se*, it is time to get up ; *era tempo de hir*, it was time to go, &c. and particularly when it is conjugated with the adjectives *preciso* or *necessario* ; as, *he preciso or necessario fazer isto*, this must be done ; *era preciso or necessario escrever*, it was necessary to write ; *eu iria se fosse preciso*, I would go, if it should be necessary ;

cessary ; *he preciso que eu va*, I must go ; *he preciso que eu leya*, I must read ; *he preciso que elle coma*, he must eat ; *seria preciso que eu fosse*, I should go. You see by the last examples, that when the verb *ser* and the adjective are before the conjunctive mood, with the particle *que*, the conjunctive is rendered in English by the infinitive ; but if the verb *ser* is followed by the relative or particle *que*, it must then be rendered in English in the following manner ; as, *eu he que tenho feito aquillo*, 'tis I who have done that ; *tu he que tens*, &c. 'tis thou who hast, &c. *elle he que tem*, &c. 'tis he who, &c. *nos he que temos*, &c. 'tis we who have, &c. *vos he que tendes*, &c. 'tis you who have, &c. *elles he que tem*, &c. 'tis they have, &c. *a ley he que o manda*, 'tis the law that prescribes it ; *ella he que o cre*, 'tis she who believes it ; *elles he que o fizerao* ? is it they have done it ? *eu he que o fiz*, 'twas I who did it ; *entao he que eu tomo as minhas medidas*, 'tis then I take my measures ; *entao he que eu vi*, 'twas then I saw, or only, then I saw. You may observe that *que* is not relative in the last examples, and that it is left off in English.

Of the Verb haver, when it is impersonal.

It is to be so conjugated.

Indicative.

Present.

ha, or *hao ha*, there is, or there is not, or there are, or there are not.

Imperfect.

havia, there was, or there were.

Preterperfect definite.

houve, there was, or there were.

Preter-

GRAMMAR.

Preterperfect.

tem havido there has been, or there have been.

Preterpluperfect.

tinha havido there had been.

Future.

haverá there shall be.

Imperative.

haja let there be.

Optative and Subjunctive.

que haja that there may be.

Imperfect.

que houvera or houverse that there were.

Second Imperfect.

haveria there would be.

Preterperfect.

que tenha havido that there had been.

Preterpluperfect.

se tivesse havido if there had been.

Future.

quando houver when there will or shall be.

Second Future.

quando tiver havido when there shall have been.

Infinitive.

haver there to be.

Pret.

ter havido there to have been.

Gerunds.

havendo there being

tendo havido in there having been.

Those who learn Portuguese are greatly at a loss how to render the following expressions; *there is not;*

is

is there? &c. and though there is nothing so easy; however, I have explained them at large in the following conjugation.

Conjugation of the Verb impersonal there is, ha, when it marks the place, through all its tenses.

There is of it,	ha lá disso.
There is not of it,	naõ ha lá disso.
Is there of it?	ha lá disso?
Is there not of it?	naõ ha lá disso?
There was of it,	havia lá disso.
There was not of it,	naõ havia lá disso.
Was there of it?	havia lá disso?
Was there not of it?	naõ havia lá disso?
There was of it,	houve lá disso.
There was not of it,	naõ houve lá disso.
Was there of it?	houve lá disso?
Was there not of it?	naõ houve lá disso?
There shall be of it,	havera lá disso.
There shall not be of it,	naõ haverá lá disso.
Shall there be of it?	havera lá disso?
Shall there not be of it?	naõ haverá lá disso?
That there may be of it,	que haja lá disso.
There may not be of it,	naõ haja lá disso.
That there were of it,	que houvera or houvesse lá disso.
There were not of it,	naõ houvera or houvesse lá disso.
There would be of it,	haveria lá disso.
There would not be of it,	naõ haveria lá disso.
Would there not be of it?	naõ haveria lá disso?
If there had been of it,	se tivesse havido lá disso.
If there had not been of it,	se naõ tivesse havido lá disso.
Had there been of it?	teria havido lá disso?
Had there not been of it?	naõ teria havido lá disso?
There would have been of it,	teria havido lá disso.
There would not have been	naõ teria havido lá disso.
of it,	
Would there have been of it?	teria havido lá disso?
Would there not have been	naõ teria havido lá disso?
of it?	
When there will be of it,	quando houver lá disso.
When there will not be of it,	quando naõ houver lá disso.

When

When there will have been *quando tiver havido lá disſo.*
 of it,
 When there will not have *quando não tiver havido lá disſo.*
 been of it,
 Will there have been of it? *terá havido lá disſo?*
 Will there not have been of *não terá havido lá disſo?*
 it?
 For there having been too *por ter havido lá demasiadamente*
 much of it, *disſo*
 In there having been too little *tendo havido lá muyto pouco disſo.*
 of it,

Moſt ways of ſpeaking beginning with *ſome*, and the verb *to be*, are expreſſed in Portuguese by the impersonal *ha*; as, ſome friends are falſe, *ha amigos falſos*; ſome Chriſtians are unworthy of that name, *ha Chriſtiãos que não ſão dignos de tal nome.*

Obſerve, that *ha* comes before a ſubſtantive even of the plural number.

The impersonal *ha* is beſides uſed to denote a quantity of time, ſpace, and number; as, *ha dez annos que morreo*, he has been dead theſe ten years; or, he died ten years ago; *ha trinta milboens d'almas em França*, there are thirty millions of ſouls in France; *de Paris a Londres ha 120 legoas*, Paris is 120 leagues from London.

The queſtion of ſpace is aſked thus, *quanto ha de Paris a Londres?* how far is Paris from London?

Of the impersonal Verb ha-se, it is neceſſary, or muſt.

This verb answers to the Italian *biſogna*, and to the French *il faut*, and always requires after it the particle *de*, and the infinitive. It denotes the neceſſity of doing ſomething, and is Engliſhed by *muſt*, and ſometimes by the verb *to be*, through all its tenſes, with one of theſe words, *neceſſary, requiſite, needful*: and as it denotes the neceſſity of doing ſomething in general, without ſpecifying who *muſt*, therefore the ſubject coming before *muſt* may be either *I* or *we*, *he* or *ſhe*, or *any body*, according to the ſenſe of the ſpeech; as,

Ha-se

Ha-se de fazer aquillo, one, or we, or you, he, somebody must do that.

Ha-se de vir, I, or you, or we, or somebody, must go.

Sometimes the verb coming after this impersonal, is Englished by the passive voice; as, *ba-se de fazer isto*, this must be done.

It is very often joined with *mister*; as, *ba-se de mister dinheiro para demandas*, one must have money to go to law; *ba-se de mister hum bom amigo para fazer fortuna no mundo*, to push one's fortune in the world, one must have a good friend.

As for the conjugation of this verb, you must make use of the verb *to be* with *necessary*, as I have said already.

E X A M P L E.

Present. *ba-se*, it is necessary. Imperfect. *havia-se*, it was necessary; and so through all the tenses and moods.

You must take notice, that sometimes the infinitive that follows the particle *de* is placed between this impersonal and its particle *se*; as, *ba de achar-se*, it will be found: and sometimes the infinitive precedes the impersonal, and this follows the particle *se*; as, *achar-se ba*, it will be found; and in this case you must not join the particle *de* to it. Observe also, that the infinitive may be also placed between the imperfect tense of this impersonal verb and its particle *se*; as, *havia de achar-se*, it was to be found; but when the infinitive precedes both the impersonal and its particle *se*, then you must put the particle *se* before the impersonal, and make use of the imperfect *bia*, and not *havia*; so you may say, *achar-se bia*, and not *achar-se-havia*.

Of the defective Verbs carpir to weep, and soer, to be wont.

The verb *carpir* is used only in those tenses and persons where the *p* is followed by an *i*; as, *carpimos, carpis, we weep, you weep. Preterimp. carpia, carpias, &c. I did weep, &c.*

The verb *soer* is only used in the third persons of the present indicative of the preterimperfect of the same mood, and in the gerund; as, *elle soe, he is wont; elles soem, they are wont. Impert. elle soia, he was wont; elles soiaõ, they were wont. Gerund. soendo, being wont.*

CHAPTER V.

Of the Participles.

THE participle is a tense of the infinitive, which serves to form the preterperfects and preterpluperfects of all the verbs; as, *tenbo amado, I have loved; tinba amado, I had loved.*

Amado is a participle, and all the verbs in *ar* form the participle in *ado*; as, *amado, cantado, &c.*

Amado is likewise a noun-adjective. Example. *Homem amado, molher amada; livros amados, letras amadas.*

Some participles are frequently abridged; as, *envolto* or *envolvido, corrupto* or *corrompido, enxuto* or *exugado*; and several others, which the use of authors will point out to you.

The regular verbs ending in *er* or in *ir* form the participle in *ido*; as, *vendido, recebido, luzido, nutrido, &c.*

There are three sorts of participles; namely, active, passive, and absolute.

The active participles are composed of the verb *ter*; as, *tenho amado*, *tinha amado*, &c.

The passive participles are preceded by the verb *ser*, to be; as, *sou amado*, *sendo louvado*, &c.

The absolute participles are of the same nature as those called *absolute* in Latin; and you must observe, that *having* and *being* are often left out in Portuguese.

E X A M P L E.

Feito isto, having done this.

Dito isto, having said so.

Acabada a cea, after he or they have supped.

The auxiliary and participle are not always immediately joined together in compound tenses; as, *Nos temos, com a graça de Deos, vencido os nossos inimigos*, we have, by the grace of God, overcome our enemies.



C H A P. VI.

Of the Adverbs.

THE adverb is that which gives more or less force to the verb.

The adverb has the same effect with the verb as the adjective with the substantive: it explains the accidents and circumstances of the action of the verb.

There are a great many sorts; as adverbs of time, place, quantity, &c.

Adverbs of time; as, at present, *presentemente*; now, *agora*; yesterday, *ontem*; to-day, *hoje*; never, *nunca*;

nunca; always, *sempre*; in the mean time, *entretanto*.

Adverbs of place; as, where, *onde*; here, *aqui*; from whence, *donde*; there, *ali*; from hence, *d aqui*; above, *em cima*; below, *em baxo*; far, *longe*; near, *perto*.

Adverbs of quantity; as, how much, *quanto*; how many, *quantos* or *quantas*; so much, *tanto*; much, *muyto*; little, *pouco*.

A great many adverbs are formed from adjectives, changing *o* into *amente*; *santo*, *santamente*, holily; *rico*, *ricamente*, richly; *douto*, *doutamente*, learnedly.

From adjectives in *e* or *l* we likewise form adverbs by adding *mente* to them; as,

Constante, *constantemente*, constantly.

Diligente, *diligentemente*, diligently.

Prudente, *prudentemente*, prudently.

Fiel, *fielmente*, faithfully.

In order to assist the memory of those who are learning the Portuguese language, I have here collected a large number of adverbs, which, by frequent repetition, may be easily retained, especially those terminated in *mente*.

A Collection of Adverbs.

<i>Abundantemente</i> , abundantly	<i>De proposito</i> , purposely
<i>Com razao</i> , justly	<i>Adeos</i> , farewell
<i>Absolutamente</i> , absolutely	<i>Admiravelmente</i> , } admirably
<i>A Escachapernas</i> , or <i>a cavalleiro</i> , a-straddle	<i>Maravilhosamente</i>
<i>Agora</i> , or <i>por hora</i> , now, at this time	<i>As mil maravilhas</i>
<i>Ia para ja</i> , now, immediately	<i>Astutamente</i> , cunningly
<i>Com condicao</i> , upon condition	<i>Atreiçoadamente</i> , treacherously
<i>De parte</i> , aside	<i>De maravilha</i> , very seldom
<i>De travez</i> , askew, askint; as, <i>olhar de travez</i> , to look askew, or askint	<i>A miudo</i> , often
<i>Atualmente</i> , actually	<i>Assim</i> , so
	<i>Tao</i> , so
	<i>Aprensa</i> , in haste
	<i>Facilmente</i> , easily
	<i>Ao avesso</i> , or <i>as avessas</i> , the wrong side outward

Da improvisa, or improvisa-
mente, at unawares

Antigamente, anciently

Quasi, pretty near, almost

Então, then

Desde então, since that time

Desde quando? since when?

De quando aca? from what
time? how long?

De quando en quando, now and
then, ever and anon

Quando bem, or ainda quando,
albeit, although it should
be

Quando muito, at the most

Quando menos, at least

Ca, here, or hither

La, there

Ali, there, in that place

Ahi, { *there, expresses the*
place where stands
the person spoken to;
as,ahi onde estas, there
where you are.

Acolá, there

Traz, or detraz, behind

Para traz, backward

Isto he, to wit

Em vez, instead

Tambem, also

Tanto que } *as soon as*
logo que

De pensado, wilfully

Acaso, by chance

Fixamente, stedfastly

Finalmente, finally

Livrement, freely

Muyto, much

Depressa, quickly

Aqui, here

Ate aqui, as far as here, or till
now, or hitherto

D'aqui em diante, hencefor-
ward, or hereafter

Bem, well

A manhã, to-morrow

A manhã pela manhã, to-
morrow morning

Despois d'a manhã, after to-
morrow

Ultimamente, lastly

Como, as

Como? how?

Cedo, soon

Tarde, late

Premeiro que, before that

Premeiro que tudo, before all,
or in the first place

Fora, abroad, out

Ja, already

De salto, at one jump

De quando em quando, from
time to time

Antes, before

Despois, afterwards

Juntamente, together

Enteiramente, entirely

Ao redor, or em torno, about

De balde, in vain

Loucamente, madly

Muyto, very

Atrevidamente, boldly

Felicemente, happily

Vergonhosamente, shamefully

Nunca, never

Nunca mais, never since

Logo, immediately

Ainda, yet; as, ainda não
veio, he is not come yet

Ainda, even; as, seria vergon-
ha ainda o fallar nisso, it
were a shame even to speak
of it

Nem se quer, even

Vilmente, basely

Mal, ill

Mais, more

Menos, less

Ate, until, or even

Sim, yes

<i>Naõ</i> , no, not	<i>Quando</i> , when
<i>Onde</i> , where	<i>Nada</i> , nothing
<i>De cõr</i> , by heart	<i>Verdadeiramente</i> , truly
<i>A's vezes</i> , sometimes, from time to time	<i>Dentro</i> , within
	<i>Devagar</i> , softly



CHAP. VII.

Of the Prepositions.

Prepositions are a part of speech indeclinable, most commonly set before a noun, or pronoun, or verb. Every preposition requires some case after it, as you will see in the following collection:

Genitive.

Antes do dia, before day break
Diante de Deos, before God
Dentro da igreja, within the church
Detraz do palacio, behind the palace
Debaxo da mesa, under the table
Em cima da mesa, upon the table
Alem, besides
Alem dos mares, on that side of the seas
Alem disso, besides that, moreover
Alem de que, idem
Aquem, or *daquem das mares*, on this side of the seas
A o redor, or *em contorno da cidade*, round about the city
Perto de Londres, near London
Acerca daquelle negocio, concerning that affair
Fora da casa, out of the house
Fora de prigo, out of danger
Fora de si, out of one's wits
This preposition governs also a nominative; as, fora seu irmão, except his brother, or, his brother excepted.
De frente da minha casa, over-against my house
De frente da igreja, facing the church
Depois de cea, after supper

Dative.

Quanto áquillo, with respect to that
Pegado á muralha, close to the wall

Desde o bico do pé ate á cabeça, from top to toe

Accusative.

Perante o juiz, before the judge

Entre, between, among, or amongst

Entre os homens, among men.

Sobre a mesa, upon the table

Conforme, or *segundo a ley*, according to the law

Por amor de Deos, for God's sake

Pelo mundo, through the world

Pelos mares, through the seas

Pela rua, through the streets

Pelas terras, through the lands

Por grande que seja, let it be never so great

Contra elles, against them

Traz o templo, behind the temple

Durante, during; as, *durante o inverno*, during the winter.

We shall be more particular about prepositions when we examine their construction.

C H A P. VIII.

Of the Conjunctions.

A Conjunction is a part of speech indeclinable, which serves to join the members and parts of speech together, in shewing the dependency of relation and coherency between the words and sentences.

Some conjunctions are copulative, which join, and, as it were, couple two terms together; as, *e*, and: *Portugueses e Inglezes*, Portuguese and English.

Some are disjunctive, which shew a respect of separation or division; as, *nem*, nor, neither; *ou*, either, or. Example: *nem este nem aquelle*, neither this nor that; *ou este ou aquelle*, either this or that; *nem mais nem menos*, neither more nor less; *quer o faça quer não, tudo para mim he o mesmo*, it is all one to me whether he does it or no; *quer seja verdade quer não*, whether it be true or no; *nem se quer hum*, never a one.

The

The adverbative denote restriction, or contrariety; as, *mas*, or *porém*, but; *contudo*, yet, however; *mas antes*, or *pello contrario*, nay.

The conjunctions conditional suppose a condition, and serve to restrain and limit what has been just said; as, *se*, if; *com condiçam que*, *com isto que*, *dado caso que*, provided that, or upon condition that, or in case that, &c.

The concessive, which shew the assent we give to a thing; as, *embora*, or *seja embora*, well and good; *está feito*, done, agreed.

The causal shew the reason of something; as, *porque*, for, or because, or why.

The concluding denote a consequence drawn from what is before: as, *logo*, or *por consequencia*, therefore, then, or consequently.

The transitive, which serve to pass from one sentence to another; as, *alem disso*, moreover, or besides that; *sobre tudo*, or *em summa*, after all, upon the whole, in the main; *a proposito*, now I think on't, or now we are speaking of that.

There are others of a different sort; as, *se quer*, or *ao menos*, at least; *aindaque*, although; *de sorte que*, so that; *antes quero pedir que furtar*, I'll rather ask than steal; *antes morrerrei que dizer-volo*, I'll rather die than tell you; *já que*, since, &c.

To the above mentioned parts of speech grammarians have added *Interjections*, which are particles serving to denote some passion or emotion of the mind: but there is another sort, which may be called demonstrative; as, *aqui* and *la*; Ex. *este homem aqui*, this man; *aquella molher la*, that woman, &c. and some others continuative, because they denote continuation in the speech; as, *com effeito*, in effect; *alem disso*, besides; *ora vejamos*, now let us see; *finalmente fomos embora*, and so, sir, we went away. To which we may add those invented to imitate the sounds of dumb creatures, and the noise which is occasioned by the clashing of bodies against one another; as, *zaz*, *traz*, thwick-thwack, &c. In-

Interjective Particles.

Of Joy.

*Ha, ha, ha! Ha, ha, ha!**Oh que gosto! Oh joy!*

Of Grief.

*Ay! Alas! ah!**Ay de mim! Woe is me! lack!**Meu Deos! My God!*

Of Pain.

*Ay! Ay!**Oh! Oh!*

To encourage.

*Animo!**Ora vamos!*

} Come, come on!

To call.

O, olá! Ho, hey, hip!

Of admiration or surprize.

*O, O la, abi! Lack-a-day!**Apré! Heyday!*

Of aversion.

*Irra!**Nada!**Fora!*

} Away, away with! fye!

For making people go out of the way, or stand away.

Guardem-se, or arredem-se! Have a care, clear the way, or stand away!

For shouting.

Viva! Huzza!

Of silence.

Calai vos! Hush! Peace!

Of cursing and threatening.

Ai, guai! Woe!

For derision.

Ab! Ah! oh! oh! oh!

Of wishing.

*O provera a Deos! Would to God!**Oxala!*

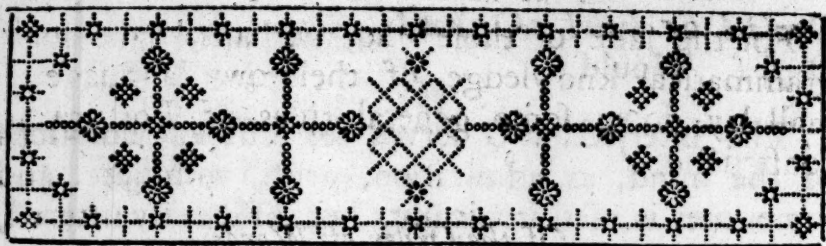
Oxala! or *bab!* O that!
O *se!* Would!

The interjection O serves for different emotions of the mind, as admiration, grief, wish, &c. and sometimes is used ironically, but differently uttered, according to the emotion which it expresses.

Some Abbreviations used in the Portuguese Language.

An ^{to}	<i>Antonio</i>	Anthony
Seb ^{am}	<i>Sebastiam</i>	Sebastian
B ^{mo} Pe	<i>Beatissimo Padre</i>	The most blessed Father
Cap ^m	<i>Capitão</i>	Captain
Comp ^a	<i>Companhia</i>	Company
Corr ^o	<i>Correo</i>	Post
D.	<i>Dom</i>	Don
Dr, Dor	<i>Doutor</i>	Doctor
D ^s	<i>Deos</i>	God
D ^o , D ^a	<i>Ditto, ditto</i>	Said
Ex ^{mo} , Ex ^{ma}	<i>Excellentissimo, ma</i>	Most excellent
V. E.	<i>Vossa excellencia</i>	Your Excellence
V. S.	<i>Vossa senhoria</i>	Your Lordship
V. A.	<i>Vossa alteza</i>	Your Highness
V. M. or V ^m ^{ce}	<i>Vossa merce</i>	You
V. P.	<i>Vossa paternidade</i>	Your Paternity
Vmag ^{de}	<i>Vossa magestade</i>	Your Majesty
S.	<i>Santo</i>	Saint
Fran ^{co}	<i>Francisco</i>	Francis
G ^{de}	<i>Guarda</i>	Save
J. H. S.	<i>Jesus</i>	Jesus
M ^s a ^s	<i>Muitos annos</i>	Many Years
M ^e	<i>Mestre</i>	Master
Sor, S ^{ra}	<i>Senhor, ora</i>	Sir, Lady
R ^{mo}	<i>Reverendissimo</i>	Most reverend
Pa	<i>Para</i>	For
Q ^o	<i>Que</i>	That
Q ^{do}	<i>Quando</i>	When
Q ^m	<i>Quem</i>	Who
Q ^{to}	<i>Quanto</i>	How much
Supp ^{te}	<i>Supplicante</i>	Petitioner
Gen ^{al}	<i>General</i>	General
Ten ^{te}	<i>Tenente</i>	Lieutenant
V. G.	<i>Verbi gratia</i>	For Example.

And many others, that must be learned by use.



A NEW
PORTUGUESE
GRAMMAR.



PART II.

CHAP. I.

Of the Division of Syntax.



SYNTAX is a Greek word, by the Latins called *construction*; and it signifies the right placing and connecting of words in a sentence. It is divided into three sorts; the first, of Order or Arrangement; the second, of Concordance; the third, of Government. The Syntax of Order or Arrangement, is the fit disposition of words in a sentence. The Syntax of Concordance is when the parts of speech agree with one another, as the substantive with the adjective, or the nominative with the verb. The Syntax of Government is when one part of speech governs another.

For

For the sake of those who, perhaps, have not a grammatical knowledge of their own language, I shall lay down some general rules of Portuguese construction.

I. *Of the Order of Words.*

1. The nominative is that to which we attribute the action of the verb, and is generally ranged in the first place; it may be either a noun or pronoun, as *Francisco escreve*, Francis writes; *eu fallo*, I speak.

2. When the action of the verb is attributed to many persons or things, these all belong to the nominative, and are ranged in the first place, together with their conjunction; as *Pedro e Paulo lem*, Peter and Paul read.

3. The adjectives belonging to the nominative substantive, to which the action of the verb is attributed, are put after the substantive and before the verb; as, *os estudantes morigerados e diligentes estudão*, the mannerly and diligent scholars do study.

4. If the nominative has an article, this article always takes the first place.

5. Sometimes an infinitive is put for a noun, and stands for a nominative; as, *o dormir faz bem*, sleeping does one good: and sometimes a verb with its case; as, *he acto de humanidade ter compaixão dos afflitos*, to have compassion on the afflicted is an act of humanity.

6. The nominative is sometimes understood; as, *amo*, where you understand *eu*; and so of the other persons of the verb.

7. After the nominative you put the verb; and if there is an adverb, it is to be placed immediately after the verb, whose accidents and circumstances it explains; as, *Pedro ama por extremo a gloria*, Peter is extremely fond of glory.

8. The cases governed by the verb are put after it; they may be one, or many, according to the nature of the action; as, *eu amo a Pedro*, I love Pe-

ter. *Faço presente de hum livro a Paulo*, I make a present of a book to Paul.

9. The preposition is always put before the case it governs; as, *perto de casa*, near the house.

10. The relative is always placed after the antecedent; as, *Pedro o qual estuda*, Peter who studies.

II. Of Concordance.

1. The adjectives agree with their substantives in gender, number, and case; as, *homem virtuoso*, a virtuous man; *bella molher*, a handsome woman; *sumptuosos palacios*, &c. sumptuous palaces, &c.

2. When two or more substantives singular come together, the adjective belonging to them must be put in the plural; as, *tanto el rey como a rainha montados a cavallo parecem bem*, both the king and queen look well when they ride.

3. If the substantives happen to be one in the singular and the other in the plural, or to be of different genders, the adjective common to both agrees in number and gender with the last; as, *elle tinha os olhos e a boca aberta*, or *elle tinha a boca e os olhos abertos*, his eyes and mouth were opened. *As lagoas e rios estavam congelados*, the ponds and rivers were frozen.

4. But when there be one or many words between the last noun and the adjective, that adjective (common to all) agrees with the noun masculine, though the last noun be feminine; and if the nouns are in the singular, then the adjective common shall be put in the plural number and masculine gender; as, *o rio e a lagoa estavam congelados*, the pond and river were frozen. *O trabalho, a industria, e a fortuna unidos*; pains, industry, and fortune joined together.

5. Every verb personal agrees with its nominative, expressed or understood, both in number and person.

6. The relative *qual* with the article agrees entirely with the antecedent; but without the article, and

and denoting an absolute quality, it agrees with what follows; as; *aquelle coraçã o qual*, &c. that heart which, &c. *Considerando quaes seriaõ as condiçoens*, &c. considering which would be the conditions, &c.

7. The question and answer always agree in every thing; as, *a que senhora pertence vme?* elle respondeo, *pertenço á rainha*: To what lady do you belong, sir? and he answered, I belong to the queen.

III. Of the Dependence of the Parts of Speech on one another.

1. The nominative being the basis of the sentence, the verb depends on it, as the other cases depend on the verb. The adjective depends on the substantive that supports it; and the adverb on the verb whose accidents it explains.

2. The genitive depends on a substantive, expressed or understood, by which it is governed.

3. The accusative depends either on a verb active, or a on preposition.

4. The ablative depends on a preposition by which it is governed; as, *parto de Roma*, I go from Rome.

5. The dative and vocative have, strictly speaking, no dependence on the other parts: the dative is common, as it were, to all nouns and verbs; the vocative only points out the person to whom you speak.

I come now to the Construction of the several parts of speech.

C H A P. II.

Of the Syntax of Articles.

BEFORE we come to the syntax of the articles, remember that *o, a, os, as,* are articles only when they precede the nouns or pronouns, but not when joined to the verbs.

Those who understand Latin will quickly perceive the difference, if they take notice that every time they render *o, a,* by *illum, illam, illud;* or by *eum, eam, id;* and *os, as,* by *illos, illas, illa;* or by *eos, eas, ea;* they are relative pronouns.

1. The article is used before the names of the species or things which can be spoken of; therefore nouns of substances, arts, sciences, plays, metals, virtues, and vices, having no article before them in English, require the article in Portuguese; as,

O ouro e a prata não podem fazer feliz a o homem,
gold and silver cannot make the happiness of man.

A virtude não he compativel com o vicio, virtue cannot agree with vice.

A philosophia he huma sciencia muito nobre, philosophy is a very noble science.

Joguemos as cartas, let us play at cards.

2. The article is not placed before a substantive which is followed by the adjective of number that stands for a surname, or meets with a proper or Christian name; as, *Joseph Primeiro,* Joseph the First.

3. When a book or some part of it, as chapter, page, &c. is quoted, the adjective of number may come either before or after the substantive; but if it comes after, the two words are construed without article; as, *livro primeiro, capitulo segundo,* &c. book i. chapter ii. If the adjective of number comes

comes before the substantive, it takes the article; as, *o primeiro livro*, the first book.

4. O placed before *que* signifies *what* or *which*; as, *faça o que quizer*, let him do what he likes; *o que eu fiz*, which I did.

5. The article is never made use of before proper names of men, women, gods, goddesses, saints.

6. The article is not used in Portuguese before the pronouns possessive relative; as, *de quem he esta casa?* *he minha*, *he tua*, &c. whose house is this? it is mine, it is thine, &c.

7. When a mount's, mountain's, or hill's name, is preceded by the word *monte*, it takes neither article nor preposition; as, *o Monte Atlante*, Mount Atlas; *os Montes Pireneos*, the Pirenean Mountains; but after the word *serra*, a ridge of hills, it takes the article; as, *a Serra da Estrella*, Mount Strella; *Serra do Potosi*, Mount Potosi; however, they say also, *Serra Lioa*.

8. The noun of the measure, weight, and the number of the things that have been bought, requires the articles; as, *otriço vende-se tanto o alqueire*, wheat is sold so much a peck, three quarts and one pint.

A manteiga vende-se tanto o arratel, butter cost so much a pound.

Os ovos vendem-se tanto a dúzia, eggs are sold so much a dozen.

9. No article is used with proper names of persons and planets, except *a terra*, the earth; *o sol*, the sun; *a lua*, the moon.

10. When proper names are used in a determinate sense, that is, when they are applied to particular objects, then they take the article; as, *o Deus dos Christãos*, the God of Christians; *o Archimedes de Inglaterra*, the Archimedes of England. The proper names of renowned poets and painters keep also the article; as, *o Camoens*, *o Pope*, *o Tasso*, *o Ticiano*, &c.

11. The indefinite article *de* is used before nouns following one of this, *sorte*, *specie*, *genero*, and any other noun of which they express the kind, character, quality, and nature: which sort of nouns are usually Englished by an adjective, or even by the substantive itself placed adjectively, and making together, as it were, but a word compound; as, *Dor de cabeça*, the head-ach; *fruta forte de fruto*, a sort of fruit; *falar de tolo*, a foolish speech.

Sometimes the English adjective may be made by an adjective too in Portuguese, as in the last example, *uma falar tolo*, a foolish speech; but sometimes too the Portuguese express the English adjective by a substantive of the same signification with *de* before the other noun, though they have an adjective of the same nature as the English adjective; as, *o diabo de minha mulher*, my devilish wife; and sometimes the adjective is used by them substantively, or the substantive is understood; as, *o velhaco de meu filho*, my rascally son; *a velhaca de sua mãe*, his or her rascally mother. Finally, they make also use of the definite article; as, *o diabo de homem* or *da mulher*, the devilish man or woman; *a pobre da mulher*, the poor woman, &c.

12. Nouns are used without article in the following cases.

1st. At the title of a performance, and in the middle of sentences, where they characterise in a particular manner the person or thing spoken of, in which case the English use especially the particle *a*; as,

Discurso sobre as obrigações da religião natural, a discourse concerning the obligations of natural religion.

Primeira parte, the first part.

O conde de Clermont, príncipe do Sangue, morreu, &c. the count of Clermont, a prince of the blood, died, &c.

O S. Antonio, não de noventa peças, the St. Anthony, a ninety gun ship.

2dly. In sentences of exclamation; as,

As mais bellas flores são as que menos durão; qualquer chuva as desmaia, o vento as murcha, o sol as queima, e acaba de secar; sem fallar numa infinidade de insectos que as perseguem e deitão a perder; natural e verdadeira image da belleza das senhoras! the handsomest flowers last but a very short time; the least rain tarnishes them, the wind withers them, the sun scorches them, and completes the drying of them; without mentioning an infinite number of insects that spoil and hurt them: a natural and true image of the ladies beauty!

3dly. When they meet with a noun of number in an indefinite sense; as, *mil soldados de cavallo contra cem infantes,* a thousand horse against an hundred foot.

Tenho lido dous poetas, I have read two poets, that is, any pair out of all that ever existed.

But before a noun of number, in a definite sense, it would take the article; as,

Tenho lido os dous poetas, I have read both poets; because this plainly indicates a definite pair, of whom some mention has been made already.

Os cem infantes que combaterão contra os mil de cavallo, que, &c. the hundred foot who fought with the thousand horse, that, &c.

4thly. After the verb *ser*, when it signifies *to become*, and after *ser tomado por*, to be accounted; *passar por*, to pass for; as, *elle será doutor com o tempo*, he will become a doctor in time; *elle passa por marinheiro*, he passes for a sailor.

When the adjective is used substantively, then it must have the neuter Portuguese article *o* before it; as,

O verde offende menos a vista que o vermelho, green hurts the eye less than red.

There are also some adverbs preceded by the neutral article *o* ; as the following, *o melhor que eu puder*, the best I will be able ; *o menos que for possível*, the less it will be possible.

Articles are repeated in Portuguese before as many nouns (requiring the article) as there are in the sentence ; as,

O ouro, a prata, a saúde, as honras, e os deleites não podem fazer feliz a o homem que não tem ciência nem virtude, gold, silver, health, honours, and pleasures, cannot make a man happy without wisdom and virtue.

The article *o* is put before the word *senhor*, sir, or my lord ; as,

O senhor duque, my lord duke ; *o senhor presidente*, my lord the president ; *os senhores*, the gentlemen ; *dos senhores*, of the gentlemen.

You must observe the same rule for the feminine article *a*, which is to be prefixed to *senhora*, my lady, or madam ; as, *a senhora duquesa*, or *condessa de*, &c., my lady duchess, or countess of, &c.

The article is never used in Portuguese as it is in English, before *mais* more, or *menos* less, in the following sentences, *quanto mais vivemos, tanto mais aprendemos*, the longer we live, the more we learn ; *quanto mais hum hydropico bebe, mais sede tem*, the more an hydropick drinks, the more thirsty he is ; *quanto mais hum homem he pobre, quanto menos cuidados tem*, the poorer people are, the less care they have, &c.

Sometimes the English particle *to*, before infinitives, is rendered in Portuguese by the article *o* ; as, *he facil o dizer, o ver*, &c. it is easy to say, to see, &c.

In a word, *the natural associators with articles* are those common appellatives, which denote the several genera and species of beings, or those words which, though indefinite, are yet capable, through the article, of becoming definite. Therefore Apollonius makes

makes it part of the pronoun's definition, to refuse coalescence with the article; and it would be absurd to say *o eu*, the I; or *o tu*, the thou; because nothing can make those pronouns more definite than they are.

N. B. When the adjective *hum*, *huma*, is used as an article in Portuguese, it respects our primary perception, and denotes individuals as unknown; but the articles *o*, *a*, respect our secondary perception, and denote individuals as known. To explain by an example: I see an object pass by which I never saw till then; What do I say? *Ali vai hum pobre com huma barba comprida*, there goes a beggar with a long beard. The man departs and returns a week after; What do I say then? *Ali vai o pobre da barba comprida*, there goes the beggar with the long beard.



C H A P. III.

Of the Syntax of Nouns; and first, of the Substantives.

WHEN two or more substantives come together without a comma between them, they all govern each the next in the genitive, the first governing the second, the second the third in the same case, and so on; (that is, the first is always followed by the preposition *de*, or by the article before the next noun) but that genitive can never come in Portuguese before the noun that governs it, as in English:

A philosophia de Newton, Newton's philosophy.

As guardas do principe, the prince's guards.

A porta da casa, the house-gate.

Eis aqui a casa do companheiro do irmão de minha mulher, here is my wife's brother's partner's house.

When two substantives singular are the nominative of a verb, this must be put in the plural; as, *meu irmão e meu pay estão no campo*, my brother and father are in the country.

If the nominative is a collective name, the verb is always put in the singular; as, *toda a cidade assistio*, all the city was present.

Of the Syntax of Adjectives.

Of adjectives, some are put before the noun, and some after; and others may be put indifferently, either before or after.

The pronouns adjective possessive, *meu, teu, seu, &c.* and adjectives of number, come before the substantive as in English. Ex. *Meu pay*, my father; *a sua casa*, their house; *duas pessoas*, two people; *o primeiro homem*, the first man.

But when the adjective of number stands for a surname, or meets with a proper or Christian name, it comes after the substantive, without the article; as, *João V.* John the fifth.

These following Adjectives come after the Substantive.

1st. Verbal adjectives and participles; as, *hum homem divertido*, a comical or merry man; *hum mulher estimada*, a woman esteemed.

2^{dly}. Adjectives of names of nations; as, *hum mathematico Inglez*, an English mathematician; *hum alfaiate Francez*, a French taylor; *musica Italiana*, Italian musick.

3^{dly}. Adjectives of colour; as, *hum vestido Negro*, a black suit of cloaths; *hum capote vermelho*, a red cloak, &c.

4thly. Adjectives of figure; as, *huma mesa redonda*, a round table; *hum campo triangular*, a triangular field, &c.

5thly. Adjectives expressing some physical or natural quality; such are, *quente*, hot; *frio*, cold; *humido*, wet; *concovada*, bunch-backed, &c.

Most other adjectives are differently placed before or after the substantive; as, *santo*, holy; *verdadeiro*, true, &c.

If the substantive has three or more adjectives belonging to it, they must absolutely be put after it with the enclitic *e* before the last, which must likewise be observed, even when there be but two adjectives; for the Portuguese don't say, *huma desagradavel enfadonha obra*, &c. but *huma desagradavel e enfadonha*, &c. a disagreeable, tedious work.

Of adjectives, some always require after them either a noun or a verb, which they govern; as, *digno de louvor*, praise-worthy; *digno de ser amado*, worthy to be loved; *capaz de ensinar*, capable to teach; and these have always the particle *de* after them.

Some will be used absolutely without being ever attended by any noun or verb; as, *prudente*, wise; *incuravel*, incurable, &c.

Others may be construed both with and without a noun, which they govern; as, *ella he huma molher insensivel*, she is a woman without any sensibility; *ella he insensivel ao amor*, she is insensible and a stranger to the passion of love.

The following adjectives, which require the preposition *de* before the next infinitive, govern the genitive case. Observe, that some of them require in English the preposition *at* or *with* before the next noun.

Digno, worthy: as, *elle he digno de louvor*, he is worthy of praise. This adjective is sometimes followed by *que*; as, *digna que seu nome fosse*, &c. her name deserved to be, &c.

Indigno, unworthy ; as, *indigno da estimação que faço delle*, unworthy of the esteem which I have for him.

Capaz, capable ; *incapaz*, incapable ; as, *capaz, ou incapaz, de servir a propria patria*, capable, or incapable to serve one's country.

Notado, charged ; as, *notado de avareza*, charged with avarice.

Contente, glad ; as, *estou contente do successo que elle teve*, I am glad or overjoyed at his success.

Cançado, tired ; as, *cançado de estudar*, tired of studying.

Dezejoso, greedy ; as, *dezejoso de gloria*, greedy of glory, &c. as likewise adjectives signifying fullness, emptiness, plenty, want, desire, knowledge, remembrance, ignorance, or forgetting.

All adjectives signifying inclination, advantage and disadvantage, profit or disprofit, pleasure or displeasure, due submission, resistance, likeness, govern the dative case ; as, *insensivel ás affrontas*, insensible of affronts ; *ser inclinado a alguma cousa*, to be inclined to something ; *nocivo á saude*, hurtful to health.

These adjectives signifying dimension, as, *alto*, high, tall ; *largo*, wide, broad ; and *comprido*, long, come after the words of the measure of magnitude, both in English and Portuguese ; but they are preceded by *de* in Portuguese ; as, *des pes de largo*, ten feet broad ; *seis pes de comprido*, six feet long, &c. they also turn the adjective of the dimension into its substantive, with the word of the measure before ; but the word of the dimension is always preceded by *de* ; as, *seis pes de altura*, six feet high ; *dez pes de largura*, ten feet broad.

The adjectives signifying experience, knowledge, or science, require *em*, or *no*, *na*, *nos*, *nas*, after them ; as, *versado nos livros*, versed in books ; *experto na medicina*, expert in medicine.

The cardinal nouns require the genitive case after them ; as, *hum dos dous*, one of the two.

The

The ordinal nouns, as well as the collective and proportional, likewise require the genitive after them; as, *o primeiro dos reys*, the first of the kings
hum duzia de ovos, a dozen of eggs, &c.

Of the Syntax of the Comparatives and Superlatives.

The comparative is not made of the positive in Portuguese, as in Latin and English, but by adding *mais* more, or *menos* less, which govern *que*, signifying *than*; as, *o todo he mayor que a parte*, the whole is greater than the part; *o seu amante he mais bello, mais moço, e mais rico que ella*, her lover is handsomer, younger, and richer than she is; *eu acho-o agora menos bello do que quando o comprei*, I now find it less handsome than when I bought it.

The simple comparatives *mais*, and *menos*, meeting with a noun of number, are attended by *de*; as, *ainda que elle tivesse mais de cem homens*, though he had above an hundred men; *elle tem mais de vinte annos*, he is above twenty.

When the comparison is made by *so as*, *as*, *much as*, they must all be rendered by *como*.

EXAMPLE.

O meu livro he tão bello como o vosso, my book is as handsome as yours; *hum principe não he tão poderoso como hum rey*, a prince is not so powerful as a king.

They put sometimes *muito* and *pouco* before the simple comparatives *mais* and *menos*; as, *elle he muito mais grande*, he is taller by much; *elle he pouco mais grande*, he is taller by little, &c.

CHAP. IV.

Of the Syntax of Pronouns.

WE have sufficiently explained the pronouns in the first part; and to avoid any further repetition, I shall only observe, that,

1st. The English make use of the verb *to be*, put impersonally through all its tenses in the third person, before the pronouns personal *I, thou, he, she, we, you, they*; it is *I*; it is *he*, &c. In Portuguese the verb *to be*, on this occasion, is not impersonal, and they express, it is *I*, by *sou eu*; it is *thou*, *es tu*; it is *he*, *he elle*; it is *we*, *somos nos*; it is *ye*, *sais vos*; it is *she*, *he ella*; it is *they*, masc. *são elles*; it is *they*, fem. *são ellas*; and in like manner through all the tenses; as, it was *I*, *era eu*; it was *we*, *eramos nos*, &c.

2^{dly}. The Portuguese seldom make use of the second person singular or plural, but when through a great familiarity among friends, or speaking to God, or a father and mother to their children, or to servants; thus, you are in the right of it, is expressed by *vm^{ce} tem razão*, instead of *tendes razão*; *como está vm^{ce}*? how do you do? In the plural they say *vm^{ces}*.

Observe here, that when an adjective comes after *vm^{ce} V. S. V. E.* &c. it does not agree in gender with *vm^{ce} V. S.* &c. but with the person we speak to or we speak of; therefore they speak to a lady or woman thus; *vm^{ce} he muito bella*, you are very beautiful; and to a man they say, *vm^{ce} he muito bom*, you are very good.

3^{dly}, *Nos* is generally used by the king, a governor, or a bishop, in their writings, and then it signifies in English *we*; as, *nos mandamos*, or *mandamos*, we command; but *nos* before or after a verb in Portuguese

tuguese signifies *us* in English; as, *elle nos disse*, he told us; *dai-nos tempo*, give us time.

4thly, *Vós* is also applied to a single person, but only speaking to inferiors, or between familiar friends, to avoid the word *thou*, *tu*, which would be too gross and unmannerly.

5thly, The pronouns conjunctive are joined to verbs, and stand for the dative and accusative cases; as, *deu-me*, he gave me; *ama-me*, love me; but the pronouns personal are used instead of them when they are preceded by a preposition, and not immediately followed by a verb; as, *elle fallou contra mim*, he spoke against me.

6thly, When *a*, *a*, *os*, *as*, are joined to the present infinitive mood, they change the last *r* of it into *lo*, *la*, &c. thus; *para ama-lo*, to love him; *para ve-la*, or *ve-las*, to see her, or them, &c. and when they are joined to the preterperfect indicative of the verb *fazer*, and some others that have that tense ending in *iz*, they change the last *z* of them into *lo*, *la*, &c. as, *fi-lo*, I did it; *elle fe-lo*, he did, or made it, &c. but when they are joined to the future indicative of any verb with the auxiliary verb *haver*, then they change the terminations *rei*, *ras*, &c. of the futures into *lo*, *la*, &c. as, *fa-lo-hei*, I'll do it; *ama-lo-hei*, I'll love him, &c.

Remarks on the Pronouns.

1st. *Him*, or *it*, which follow the verb in English, must be expressed in Portuguese, as in the following examples:

When *him* or *it* in English follow the verb in the first person of the singular number, it must be expressed in Portuguese by *o* before or after the verb. Exam. I call him or it, *eu o chamo*, or *eu chamo-o*.

When *him* or *it* in English follow the verb in the second person of the singular number, it may be expressed in Portuguese either by *o* before the verb, or *lo* after it, making an elision of the last consonant of

of the verb. Exam. Thou callest him or it, *tu o chamas*, or *tu chama-lo*.

When *him* or *it* is joined with the third person singular of a verb, it may be expressed by *o* before or after the verb. Ex. He calls him or it, *elle o chama*, ou *elle chama-o*.

When *him* or *it* is with a verb in the first person plural, it may be expressed in Portuguese either by *o* before the verb, or *lo* after it, making an elision as in the second case. Ex. We call him or it, *nos o chamamos*, or *nos chamamo-lo*.

When *him* or *it* is after a verb in the second person plural, it is expressed in Portuguese either by *o* before the verb, or *lo* after it, making an elision, &c. Ex. You call him or it, *vos o chamays*, or *vos chamay-lo*.

When *him* or *it* follows the verb in the third person plural, it may be expressed in Portuguese either by *o* before the verb, or *no* after it. Exam. They call him or it, *elles o chamaõ*, or *elles chamaõ-no*.

2dly. *Her* or *it* after a verb in English is expressed in Portuguese by *a*, according to the rules just now proposed.

3dly. *Them* after a verb is expressed in Portuguese by *os* for the masculine, and by *as* for the feminine, according to the gender and the rules proposed.

4thly. The words *o*, *a*, *os*, *as*, must be always put after the gerunds, but before the infinitives. Exam. Seeing him, we must not say *o vendo*, but *vendo-o*, because *vendo* is a gerund. To see him, instead of saying *para ver-o*, you must say, *para o ver*, because *ver* is in the infinitive.

5thly. The words *lo*, *la*, *los*, *las*, must be always put after the verbs. Exam. To see him, you must say, *para ve-lo*, or *para o ver*, and not *para lo ver*. The same words must follow also the adverb *eis*; and so you must say, *ei-lo aqui*, here he is; *ei-lo ali*, there he is; *ei-los aqui*, here they are; *ei-la ali*, there she

she is; *ei-las ali*, there they are. They follow likewise the persons of the verbs; as, *eu fi-lo*; *tu fizestelo*; *elle fe-lo*; *nos fizemo-lo*, &c. I made it, &c.

Note, that I have been speaking of the words *o, a, os, as, lo, la, los, las*, and not of the articles *o, a, os, as*; because when those words precede, and sometimes when they follow the verbs, are not articles, but pronouns relative. They are articles only when they precede the nouns or pronouns.



CHAP. V.

Of the Syntax of Verbs.

THE verbs through every tense and mood (except the infinitive) ought to be preceded by a nominative case, either expressed or understood, with which they must agree in number and person. The nominative is expressed when we say, *eu amo, tu cantas*; understood when we say, *canto, digo*, &c.

The Portuguese, as well as English, use the second person plural, though they address themselves but to a single person.

EXAMPLE.

Meu amigo, vos não tendes razão, my friend, you are in the wrong.

And if we would speak in the third person, we must say, *umce tem razão*, sir, you are in the right.

The verb active governs the accusative; as, *amo a virtude*, I love virtue.

The

The verb passive requires an ablative after it; as, *os doutos são envejados pelos ignorantes*, the learned are envied by the ignorant.

You must observe, that there is in Portuguese another way of making the passive, by adding the relative *se* to the third person singular or plural; as, *ama-se a Deus*, God is loved.

When there are two nominatives singular before a verb, it must be put in the plural number.

When a noun is collective, the verb requires the singular, not the plural; as, *a gente está olhando*, the people are looking.

Syntax of the auxiliary Verbs.

The verb *ter* is made use of to conjugate all the compound tenses of verbs; as, *tenho amado, tinha amado*, I have loved, I had loved.

Ter signifies also to possess, to obtain; as, *tenho dinheiro*, I have money; *tem muita capacidade*, he has a great deal of capacity.

Haver, in account-books and trade, expresses credit or discharge.

Haver is also taken impersonally in Portuguese, and it signifies in English *there be*; as, *ba muito ouro no Mexico*, there is a great quantity of gold in Mexico.

Haver-se, made reciprocal, is the same as *to behave*, *to act*; as, *houve-se o governador com tal prudência, que, &c.* the governor behaved with such wisdom, that, &c.

We have already observed the difference betwixt *ser* and *estar*.

The verb *estar* is also used to conjugate the other verbs, chiefly expressing action; as, *estou lendo, estou escrevendo*, I am reading, I am writing.

Estar, with the preposition *em*, in, or with *na, nos, nas*, signifies *to be present in a place*; as, *estou no campo*, I am in the country.

Estar,

GRAMMAR

Estar, with the preposition *para*, denotes the inclination of doing what the following verb expresses, but without a full determination; as, *estou para ir-me de Londres*, I have a mind to go and live in London.

Estar, with the preposition *por*, and the infinitive of the verb following, means, that the thing expressed by the verb is not yet done; as, *isto está por escrever*, this is not yet written; *isto está por alimpar*, this is not yet cleaned; *estar por alguém*, signifies to agree with one, or to be of his opinion.

N. B. See in the Third Part the different significations of the verbs *estar* and *haver*.

When *ser* signifies the possession of one thing, it governs the genitive; as, *a rua he d'el-rey*, the street belongs to the king; *esta casa he de meu pay*, this house belongs to my father.

Em ser is taken for a thing to be whole or entire, without any alteration or mutilation; as, *as fazendas estão em ser*, the goods are not sold.

Of the Syntax of Verbs active, passive, &c.

When two verbs come together, with or without any nominative case, then the latter must be in the infinitive mood; as, *quer vme aprender a fallar Inglez?* will you learn to speak English?

All verbs active govern the accusative; but if they are followed by a proper name of God, man, or woman, or any noun expressing their qualities or title, then it governs the dative case; as, *conheço a seu pay*, I know his father. *Acháráo a João no cami-* they found John in the road.

All verbs of gesture, moving, going, resting, or doing, as also all the verbs that have the word that goes before, and the word that comes after, both belonging to one thing, require the nominative after them; as, *Pedro vai errado*, Peter goes on wrong;
o pobre

o pobre dorme descançado, the poor sleep without care. Also the verb of the infinitive mood has the same case, when verbs of wishing and the like come after them; as, *todos dezejaõ ser ricos*, every body wishes to be rich; *antes quísera ser douto que parecelo*, I had rather be learned than to be accounted so.

After verbs the Portuguese express *yes* and *no* by *que sim* and *que não*. Example, *creyo que sim*, I believe *yes*; *creyo que não*, I believe *not*; *digo que sim*, I say *yes*; *cuido que não*, I think *not*; *aposto que sim*, I lay *yes*; *quereis apostar que não?* have you a mind to lay *not*?

Verbs signifying grief, compassion, want, remembrance, forgetting, &c. will have the genitive; as, *pesame muito da morte de seu irmão*, I am very sorry for the death of your brother; *elle morre de fome*, he perishes by hunger; *lembre-se do que me disse*, remember what you said to me; *compadeçi-me das suas desgraças*, I pitied him for his misfortunes; *esquecime de tudo isto*, all this I forgot.

The reciprocals of jeering, boasting, and distrusting, govern also the genitive; as, *jaçar-se*, *gloriar-se*, *picar-se*, *envergonhar-se*, &c.

All the verbs active govern the dative only when the substantive represents a person; as, *eu conheço a v^{ra}ce*, &c, I know you, &c.

The following verbs belong to this rule of the dative:

Jogar, to play; as *jogar às cartas*, to play at cards; *jogar aos centos*, to play at piquet; *jogar ao xadrez*, to play at chess, &c.

Obedecer, *desobedecer*, *agradar*, *comprazer*; as, *eu obedeço a Deos e a el rey*, I obey God and the king; *comprazeo em tudo aos soldados*, in all he pleased the soldiers.

Mandar, when it signifies to command an army, company, &c. requires the accusative, but when other things, the dative; as *elle mandava a cavallaria*, he commanded the horse; *o governador mandou*

dou a todos os moradores que se retirassem para suas casas, the governor ordered all the inhabitants to retire into their houses.

Ir, to go; as, *vou a Paris*, I go to Paris.

Affistir, *ajudar*, *socorrer*, to help; as, *assistir ao officio divino*, to assist at divine service.

Saudar, to salute, or greet; as, *elle sauda a todos*, he salutes every body.

Fallar, to speak; *satisfazer*, to satisfy; *servir*, to serve; *favorecer*, to favour; *ameaçar*, to threaten.

The verbs of pleasing, displeasing, granting, denying, pardoning, will have the person in the dative case.

The impersonals *acontecer*, *succeder*, *importar*, *pertencer*, and the like to these, will have often two datives of person; as, *a mim me succedeo*, it happened to me; *a elle lhe convem*, it suits him, or it is convenient for him; *a elle não lhe importa*, it does not concern him, &c.

All the active verbs require an accusative; and the Latin verbs which govern the accusative of the thing, and the dative of the person, govern generally the same in Portuguese; as, *escrever o que digo a vosso irmão*, write to your brother what I do say.

Verbs of asking, teaching, arraying, will have an accusative of the doer or sufferer, and sometimes verbs neuter will have an accusative of the thing; as, *gozar saúde*, to enjoy health; *peço este favor*, I ask this favour; *elle toca muito bem flauta*, he plays very well on the flute; *curar huma doença*, to cure a sickness.

Verbs passive, and the greatest part of the reciprocals, require the ablative, with *de*, *do*, *da*, *dos*, *das*, *por*, or *pello*, *pella*, *pellos*, *pellas*; as, *fui chamado por el rey*, I was called by the king; *retirei-me da cidade*, I retired from the city; *elle foi amado do povo*, he was loved by the people. But you must except *acostar-se*, which requires a dative preceded by *a*; *encostar-se*, which sometimes will have a da-

tive, and sometimes an ablative preceded by *em*, *no*, *na*, *nos*, or *nas*; *meter-se*, which requires an ablative; *sentar-se*, *introduzir-se*, &c. which must have the ablative with the preposition *em*, *no*, *na*, *nos*, *nas*.

The verbs joined with a noun which they govern, must have the infinitive with *de*; as, *tenho vontade de rir*, I am near laughing.

The price of any thing bought, or sold, or bartered, will have the accusative with *por*.

The verb *por-se*, when it signifies *to begin*, must have the infinitive, with the particle *a*; as *por-se a chorar*, to begin to cry.

Verbs of plenty, filling, emptying, loading, unloading, will have the ablative; as, *esta terra abunda de trigo*; this country abounds with corn; *elle está carregado de misérias*, he is loaded with calamities.

Verbs denoting custom, help, beginning, exhortation, invitation, require the infinitive with the particle *a*; as *ajudar a semear*, to help sowing; *convitou me a cear*, he invited me to supper.

Verbs that signify distance, receiving, or taking away, will have the ablative; as, *a Madeira dista de Marrocos 320 milhas*, Madeira lies 320 miles from Morocco.

Note, that the verbs signifying receiving, or taking away, generally require the ablative of person; but they sometimes require an accusative, particularly the verb *receber*, when it signifies *to welcome*, or *to entertain*; as, *elle recebe todos com muito agrado*, he gives his company a hearty reception, he makes them very welcome.

Verbs denoting obligation, govern the following infinitive with the preposition *a*; as, *eu o obrigarei a fazer isto*, I will oblige him to do it.

Verbs of arguing, quarrelling, fighting, &c. will have the ablative with *com*; as, *pelejou mais de buma hora com seu irmão*, he quarrelled more than one hour with his brother.

After

After the verb substantive *ser*, to be, *para* is made use of as well as *a*; the first is employed to denote the use or destination of any thing; as, *esta pena he para escrever*, this pen is to write with. But the particle *a* is used to denote only the action; as, *elle foy o primeiro a fugir*, he was the first to run away.

The verbs of motion to a place always govern the dative; as, *vou á comedia*, I go to the play. Though the verb *voltar*, to return, may also have an accusative, with the preposition *para*. But the verbs of motion from a place govern the ablative with *de*, *do*, *da*, *dos*, *das*; as, *venho do campo*, I come from the country. If the motion is through a place, then the verbs govern the accusative, with *por*; as, *passarei por Londres*, I will come by the way of London.

Of the Use and Construction of the Tenses.

Though we have spoken at large upon the tenses in the First Part, you must, however, take notice,

1. That they make use of the infinitive and the auxiliary verb *haver*, together with the pronouns *lo*, *la*, *los*, *las*, instead of the future indicative; as, *ouvi-lo-hei*, I will hear him; and then the *r* of the infinitive is changed into *lo*, *la*, *los*, *las*; and sometimes they make use of the infinitive mood and the auxiliary verb *haver*, with the pronouns conjunctive *me*, *te*, *se*, &c. instead of the same future; as, *dar-lhe-hei*, I will give him; *agastar-se-ha*, he will be angry.

2. That when we find the particle *if*, which in Portuguese is expressed by *se*, before the imperfect indicative, we must generally use the imperfect subjunctive in Portuguese; example, *se eu tivesse*, if I had; *se eu pudesse*, if I could. But sometimes they use the imperfect indicative; as, *diss-lhe que se queria*, &c. he told him that if he was willing, &c.

L

3. That

3. That the first imperfect subjunctive in Portuguese is also used in a sense that denotes the present, especially in sentences of wishing; as, *quizera que Domingo fizesse bom tempo*, I wish it would be fine weather on Sunday. But if the same tense is preceded by *ainda que*, although, then it must be rendered into English by the second imperfect subjunctive, or by the imperfect indicative; as, *eu não a quizera ainda que tivesse milhoens de seu*, though she was worth several millions I would not have her; *ainda que elle consentisse nisso não se podia fazer*, although he would consent to it that could not be done. Lastly, when the first imperfect subjunctive is preceded by *se*, it is sometimes rendered into English by the second imperfect subjunctive; as *se elle viesse*, if he should come.

The English are apt to put the first imperfect of the subjunctive where the Portuguese make use of the second; as, I had been in the wrong, *não teria tido razão*; and though they may say *não tivera tido razão*, they may not say *não tivesse tido razão*, to express the English of, *I should have been in the wrong*, or *I had been in the wrong*.

Note, that to express in Portuguese, *though that should be*, we must say *quando isso fosse*, and not *seria*.

The Portuguese use the future tense subjunctive after the conjunction *if*, when they speak of a future action, but the English the present indicative: example, tomorrow if I have time, *amanhã se tiver tempo*, and not *se tenho*; if he comes we shall see him, *nos o veremos se elle vier*.

A conjunction between two verbs obliges the last to be of the same number, person, and tense as the first: example, the king wills and commands, *el rey quer e ordena*; I see and I know, *eu vejo e conheço*.

Sometimes the present is made use of, instead of the preter definite, in narrations; as, *no mesmo tempo que bia andando, o encontra o despe, e o ata a huma arvore,*

in vore, as he was going he meets him, he strips him, and ties him to a tree.

When the Portuguese use the infinitive with a third person in the plural, they add *em* to it, and it is generally preceded by *por*, for, and *para*, in order to, that, or to the end that; as, *elles foram enforcados por furtarem*, they were hanged for robbing; *para serem enformados*, that, to the end that, they may be informed; *para poderem dizer*, that they may be able to say.

Observe, that when the Portuguese put *por* before the first future subjunctive, they speak of a time past; as, *por fallardes*, because you have spoken. But when they put *para* before it, then they speak of a time to come; as, *para fallarmos*, that, or to the end that we may speak, in in order to speak.

Of Moods.

All the tenses of the indicative mood may be employed without any conjunction before them; but they admit also of some. Besides the conjunction *que*, those that may be made use of are *se*, *como*, and *quando*, with some distinction in respect to *se*, because this conjunction is seldom used before the future tense, and then it is governed by a verb signifying ignorance, doubt, or interrogation; as, *naõ sei se hão de vir*, I do not know if they shall come; *estou em dúvida se os inimigos passaraõ o rio*, I doubt if the enemies will pass the river; *naõ pergunto se partirá*, I do not ask if he will set out.

The optative or subjunctive in Portuguese has always some sign annexed; as, *oxalá*, *prouvera a Deos*, *ò se!* would to God, I pray God, God grant! &c. *que*, *para que*, &c. that, &c.

The particle *que* is not expressed in the present of this mood; but it is understood in sentences of wishing or praying; as, *Deos o faça bom*, let God amend him.

When *que* is between two verbs, the last is not always put in the subjunctive, because though some say *creyo que venha*, I believe he comes; I think it is better to say *creyo que vem*; but when there is a negation, the verb following *que* must be put in the subjunctive; as, *naõ creyo que venha*, I do not believe he will come; *naõ creyo que venha taõ cedo*, I do not believe he will come so soon.

When the verbs *crer*, to believe, *saber*, to know, are used interrogatively, and followed by the particle *que*, the next verb is put in the indicative, when the person that asked the question makes no doubt of the thing which is the object in question; as, if knowing that peace is made, I want to know if the people whom I converse with know it too, I will express myself thus, *sabeis vos que está feita a paz?* do you know that peace is made? But if I have it only by a report, and doubt of it, and want to be informed of it, I must ask the question thus, *sabeis vos que a paz esteja feita?* and by no means *sabeis vos que está feita a paz?*

You must observe also, that the present subjunctive of *saber* is elegantly used when it is attended by a negative and the particle *que* in this phrase, *naõ que eu saiba*, not that I know of.

All the verbs used impersonally with the particle *que*, require the subjunctive; as, *he preciso que elle venha*, he must come; *convem que isto se faça*, it is convenient that this be done. You must only except such sentences as express any positive assurance, or certainty; as, *he certo que vem*, it is certain that he comes; *sei que está em casa*, I know he is at home.

From these observations it follows, that all the verbs not expressing a positive assurance, or believing, but only denoting ignorance, doubt, fear, astonishment, admiration, wishing, praying, pretension, or desire, govern all the subjunctive mood after *que*; as, *as duvido que possa*, I doubt it is in his power; *temo que morra*, I am afraid he will die; *admiro-me*
que

que consinta nisso, I wonder he agrees to it, &c. to all which they add *oxalá*, an Arabic word, signifying *God grant*, which is used in Portuguese before all the tenses of the optative or conjunctive, as well as *praza a Deos*, may it please God; or, *prouvera a Deos*, might it please God.

When *que* is relative, and there is a verb in the imperative or in the indicative, with a negative or interrogation before it, it governs likewise the subjunctive; as, *naõ ha cousa que mais me inquiete*, there is nothing that disturbs me more; *ha cousa no mundo que me possa dar tanto gosto?* is there any thing in the world that may give me more pleasure? *allegai-lhe tantas razoes que o possam persuadir*, give him so many reasons that he may be persuaded.

The present subjunctive is sometimes rendered into English by the second preterimperfect subjunctive, when it is followed by a verb in the future tense; as, *ainda que eu trabalhe nunca hei de cançar*, though I should work I never would be tired.

The Portuguese use specially the same present subjunctive for the future; as in these sentences, and others like:

Naõ duvido que venha, I do not doubt but he will come.

Duvido que o faça, I doubt that, or whether he will do it.

Therefore avoid carefully those faults which foreigners are so apt to make, in considering rather the tense which they want to turn into Portuguese, than the mood which the genius of the language requires.

The present indicative is also used for the future, as well as in English: example, *jantais hoje em casa?* do you dine at home to-day?

Of the Particles governing the Optative or Subjunctive.

The conjunction *que*, 'that, generally requires the subjunctive after it; but *antes que*, *primeiro que*, before that, always require it.

Take notice, that *que* makes all the words to which it is joined become conjunctives; as, *para que*, to the end that; *bem que*, *ainda que*, &c. *Poste que*, although; *até que*, till; *quando*, *como querque*, which commonly govern the subjunctive. But *com que assim* governs the indicative; as, *com que*, or *com que assim*, *virá amanhaã*, so he will come to-morrow.

In Portuguese you must take care how you express *though* or *although*; if it is by *ainda que*, you may put either the subjunctive or indicative after it: example, *ainda que seja homem honrado*, though he is an honest man; *ainda que elle faz aquillo*, though he does that. But if you render *although* or *though* by *naõ obstante*, then you must use the infinitive: example, though he is an honest man, *naõ obstante ser elle homem honrado*; though he does this, *naõ obstante fazer elle isto*.

The impersonal verbs generally govern the subjunctive with *que*; but with this distinction, when the impersonal is in the present tense or future, of the indicative mood, then it requires the present subjunctive mood; but when the impersonal, or any other verb taken impersonally, is in any of the preterites indicative, then it governs the imperfect, perfect, or pluperfect of the subjunctive, according to the meaning of speech; as *importa muito que el rey veja tudo*, it is of great moment that the king may see all; *foy conveniente que o principe fosse com elle*, it was convenient that the prince should go with him.

The present subjunctive is likewise construed when the particle *por* is separated from *que*, by an adjective; as, *por grande*, *por admiravel*, *por douto que seja*, though he be great, admirable, learned.

An

An imperative often requires the future of the subjunctive; as *succeda o que succeder*, or *seja o que for*, happen what shall happen, at all events.

The imperfect subjunctive is repeated in this phrase, and others like, *sucedesse o que sucedesse*, let happen what would.

The future of the subjunctive mood follow generally these, *logo que*, *quando*, *se*, *como*, &c. as, *logo que chegar iremos a passear*, as soon as he comes we will go and take a walk; *quando vier estaremos promptos*, when he comes we will be ready.

Observe, that *quando* and *logo que* may also be construed with the indicative mood; as, *quando el rey ve tudo não o enganao*, when the king sees every thing he is not deceived; *logo que chegou falei com elle*, as soon as he came he spoke with him.

Of the Infinitive Mood.

In Portuguese there is not a general sign before the infinitive, as in English the particle *to*; but there are several particles used before the infinitive, denoting the same as *to* does in English, and they are governed by the preceding verbs or nouns. These particles are the following: *á para*, *de*, *com*, *em*, *por*, *até*, *depois de*; and the article *o*, when the infinitive serves as a nominative to another verb; as, *o dizer e o fazer são duas cousas*, saying and doing are two different things.

A coming between two verbs, notes the second as the object of the first; as, *a tardança das nossas esperanças nos ensina a mortificar os nossos desejos*, the delay of our hopes teaches us to mortify our desires; *elle começa a discorrer*, he begins to reason.

Para notes the intention or usefulness; as, *a adversidade serve para experimentar a paciência*, adversity serves to try one's patience. *Para* after an adjective denotes its object; as, *está prompto para obedecer*, he is ready to obey.

De is put between two verbs, if the first governs the genitive or ablative; and when the substantive or adjective governs either of these two cases, *de* must go before the following verbs, or infinitive; as, *venho de ver a meu pay*, I have just seen my father; *he tempo de hir-se*, it is time to go away; *el-rey foi servido de mandar*, the king has been pleased to order,

The infinitive is on several occasions governed by prepositions or conjunctions; as, *sem dizer palavra*, without speaking a word: where you may observe, it is expressed in English by the participle present; as, *nunca se cança de jogar*, he is never weary of playing; *diverte-se em caçar*, he delights in hunting; *elle está doente por trabalhar demasiadamente*, by working too much he is sick; *perde o seu tempo em passear*, he loses his time in walking; *bei-de ir-me, sem me despedir?* shall I go away without taking my leave?

The infinitive is also used passively; as, *naõ ha que dizer, que ver, &c.* there is nothing to be said, seen, &c.

The gerund of any verb active may be conjugated with the verb *estar*, to be, after the same manner as in English; as, *estou escrevendo*, I am writing; *elle estava dormindo*, he was asleep, &c.



C H A P. VI.

Of the Syntax of Participles and Gerunds.

THE participle in the Portuguese language generally ends in *do*, or *to*; as, *amado, visto, dito, &c.*

The active participles that follow the verb *ter*, to have, must end in *o*; as,

Tenho visto el-rey, I have seen the king.

Tenho

Tenho visto a rainha, I have seen the queen.

Eu tinha amado os livros, I had loved books.

Eu tinha levado as cartas, I had carried the letters.

We meet with authors who sometimes make the participles agree with the thing of which they are speaking; as, in *Camões*, Canto. 1. Stanza xxix.

E porque, como vistes, tem passados

Na viagem tão asperos perigos

Tantos climas, e ceos experimentados, &c.

And Canto 2. Stan. LXXVI.

São offercimentos verdadeiros,

E palavras sinceras, não dobradas,

As que o rey manda a os nobres cavaleiros,

Que tanto mar e terras tem passadas.

If it be a verb neuter, the participle ought always to terminate in *o*: example.

El rey tem jantado, the king has dined; *a rainha tem ceado*, the queen has supped; *os vossos amigos tem rido*, your friends have laughed; *minhas irmaãs tem dormido*, my sisters have slept.

When the active participle happens to precede an infinitive, it must be terminated in *o*; as, *o juiz lhe tinha feito cortar a cabeça*, the judge had caused his head to be cut off.

The passive participles which are joined with the tenses of the verb *ser*, to be. agree with the substantive that precedes the verb *ser*; as, *o capitão foy louvado*, the captain was praised; *a virtude he estimada*, virtue is esteemed; *os preguiçosos são censurados*, the lazy are blamed; *as vossas joyas forão vendidas*, your jewels were sold.

The Portuguese generally suppress the gerunds *having* and *being* before participles; as, *dito isto*, having said so; *acabado o sermão*, the sermon being ended. This manner of speaking is called by grammarians *ablative absolute*.

The participle of the present tense in Portuguese has singular and plural, but one termination serves for both genders; as, *um homem temente á Deos*, a

man

man fearing God ; *huma molher temente a Deos*, a woman fearing God ; *homens tementes a Deos*, people fearing God.

There are in Portuguese a great many participles which are used substantively ; as, *ignorante*, *amante*, *ouvinte*, *estudante*, &c. an ignorant, a lover, an auditor or hearer, a scholar, &c.

It is better to place the nominative after the gerund than before ; as *estando el rey na comedia*, the king being at the play.

C H A P. VII.

Of Prepositions.

A Preposition is a part of speech which is put before nouns, and sometimes before verbs, to explain some particular circumstance.

Prepositions may be divided into separable and inseparable. An inseparable preposition is never found but in compound words, and signifies nothing of itself. A separable preposition is generally separated from other words, and signifies something of itself.

The inseparable prepositions are,

Ab and *abs* ; as, *abrogar*, to abrogate ; *abster-se*, to abstain.

Arce, or *archi* ; as, *arcebispo*, an archbishop ; *archiduque*, an archduke.

Ad ; as, *adventicio*, adventitious.

Am ; as, *ambiguo*, ambiguous ; *amparo*, protection, shelter.

Circum ; as, *circumstancia*, circumstance.

Co ; as, *cohabitar*, to live together, to cohabit.

Des, serves to express the contrary of the word it is joined to ; as, *desacerto*, mistake ; *desfazer*, to undo ;

do; *desenganar*, to undeceive; are the contrary of *acerto*, *fazer*, and *enganar*.

Dis; as, *dispor*, to dispose; *distinguir*, to distinguish; *distribuir*, to distribute.

Ex; as, *extrahir*, to extract.

In, has commonly a negative or privative sense, denoting the contrary of the meaning of the word it precedes; as, *incapaz*, unable; *infeliz*, unhappy; *inacção*, inaction, &c. but sometimes it is affirmative, as in Latin.

Observe, that *in* before *r* is changed into *ir*; as, *irregular*, irregular; *irracional*, irrational: before *l*, into *il*; as, *illegítimo*, illegitimate; before *m*, *in* is changed into *im*; as, *immaterial*, immaterial.

Ob; as, *obviar*, to obviate.

Pos; as, *pospor*, to postpone, or to postpone.

Pre; as, *preceder*, to go before; *predecessor*, an ancestor.

Pro; as, *propôr*, to propose; *prometer*, to promise.

Re, is a borrowed particle from the Latins, which generally denotes iteration, or backward action; as, *reedificar*, to rebuild; *repercutir*, to reperate, or strike back.

So; as, *socorrer*, to help, to succour.

Sor; as, *sorrir*, to smile.

Sos; as, *softer*, to support.

Soto; as, *sotopor*, to put or lay under.

Sub, or *sob*; as, *subalterno*, subaltern; *subscrever*, to subscribe; *sobpena*, *sobccclor*, &c.

The Arabic article *al*, which is common to all genders and both numbers, is found in the beginning of almost all the words that remain in the Portuguese language from the Arabic, and it is the surest way to distinguish them. But the Portuguese articles are added to the Arabic nouns, without taking off their article *al*, as *a almofada*, the cushion; *o Alcorão*, the Coran, &c.

The

The Greek preposition *anti* enters into the composition of a great many Portuguese words, which cannot be set down here. It is enough to observe, that it signifies generally opposite; as in *Antipodas*, Antipodes; *antipapa*, antipope; and sometimes it signifies *before*; as in *antiloquio*, a preface, a speaking first; but in this last sense it is derived from the Latin preposition *ante*.

Of separable Prepositions.

It is absolutely impossible ever to attain to the knowledge of any language whatever, without thoroughly understanding the divers relations denoted by the prepositions, and the several cases of nouns which they govern; both which relations and cases being arbitrary, vary and differ much in all languages. This only instance will evince it: the English say, *to think of a thing*; the French, *to think to a thing*; the Germans and Dutch, *to think on, or upon a thing*; the Spaniards and Portuguese, *to think in a thing*, &c. Now it will avail an Englishman but little to know that *of* is expressed in Portuguese by *de*, if he does not know which relations *em* and *de* denote in that language; since the Portuguese say, *to think in a thing*, and not *of a thing*; therefore we will treat here of each of them, and their construction, separately.

1st. *A*, or rather *ao*, *as*, *aos*, (at, in, on, &c.) denote the place whither one is going; as,

Eu vou a Londres, I go to London.

Voltar a Portugal, to return, or go back to Portugal.

A, in this sense, is a preposition, but in the next observations it is a particle.

2dly. *A* denotes time; as, *chegar a tempo*, to arrive in time; *a todo o tempo*, at all times.

3dly. *A* denotes the way of being, or of doing of people; as also their posture, gesture, or action; as,

Estar

Estar a sua vontade, to be at one's ease.

A direita, on the right hand; *a esquerda*, on the left hand.

Viver á sua vontade, to live to one's mind, as one likes.

Andar á pé ou a cavallo, to go on foot, or a-horseback.

Montar a cavallo, to ride a horseback.

Correr á redea solta, to ride full speed.

Trajar a Francesa, to dress after the French way.

Viver á Ingleza, to live after the English fashion.

Andar a grandes passos, to walk at a great rate.

Andar a passos lentos, to walk very slowly.

4thly. *A* denotes the price of things; as, *a oito xelins*, at eight shillings. It denotes also the weight; but as the nouns signifying weight are generally used in the plural number, hence it is that they add *s* to *a*, when it is placed before nouns of the feminine gender, and *os* when it precedes nouns of the masculine gender: so they say, *as onças*, by the ounce; *aos arrateis*, by the pound, &c. *A* denotes also the measure; as, *medir a palmos*, to span or measure by the hand extended.

When *a* is preceded by *daqui*, and followed by a noun of time, it denotes the space of time after which something is to be done; as, *el rey partira daqui a tres dias*, the king will set out three days hence.

5thly. *A* denotes the tools used in working, as likewise the games one plays at; as, *abrir ao buril*, to grave; wherein you see they add *o* to *a*; *trabalhar á candea*, to do any thing by candle-light; *á gulha*, with the needle.

Andar á vela, to sail, or to be under sail.

Jogar á pela, to play at tennis.

Jogar ás cartas, to play at cards; wherein you see they add *s* to *a* when the noun is of the feminine gender, and placed in the plural number.

Jogar

Jogar aos centos, to play at piquet; wherein you see they add *os* to *a* when it precedes nouns signifying games, when they are of the masculine gender; and put in the plural number.

6thly. *A* signifies sometimes *as*. Examp. *Está isto a seu gosto?* is this as you like it? And sometimes it signifies *after*; as, *a seu modo*, after his or her way. It signifies also *in*; as, *ao principio*, in the beginning; but then they add *o* to it.

7thly. *A* is also put before the infinitives, preceded by another verb; as, *ensinar a cantar*, to teach to sing. It is also placed between two equal numbers, to denote order; as, *dous a dous*, two by two; *quatro a quatro*, four by four: and sometimes it is preceded by a participle or adjective, and followed by an infinitive mood.

8thly. *A* is a particle of composition, serving to many nouns, verbs, and adverbs, of which it often increases the meaning; as, *adinheirado*, very rich, that has a great deal of money; but it generally expresses in verbs the action of the nouns they are composed of; as, *ajoelhar*, to kneel down, which is formed from *a* and *joelho*, knee; *abrandar*, to appease; *alargar*, to enlarge; from *brando*, soft; *largo*, wide, &c.

9thly. *A*, when it is preceded by the verb *ser*, and followed by the pronouns personal, signifies *in the stead of*; as, *se eu fosse a vos faria aquilo*, if I was you (in your place) I would do that.

10thly. When *á* is placed before *casa*, and the sense implies *going to*, it is Englished by *to*, but the word *casa* is left out; as, *elle foi á casa do governador*, he went to the governor's. You must observe, that *a* in this sense is a preposition.

11th, *Ao pé* signifies *near*; as, *ponde hum ao pé do outro*, place, put, or set them near one another. Sometimes *mesmo* comes before *ao pé*, to express still more the nearness of a thing, and *mesmo ao pé* is

is Englished by *hard by, just by, &c.* as, *a sua casa está mesmo ao pé da minha*, his house is just by mine.

12th. When the noun *respeito* is preceded by *a*, it is used in the same sense as *em comparação*, but requires one of these particles, *do, da, dos, das*, after it, and signifies *in comparison of, in regard to, in respect of*; as, *isto he nada a respeito do que posso dizer*, this is nothing to other things that I can say.

13thly. When *a* comes after a verb neuter, it marks a dative; and after a verb active, an accusative case.

A before the word *proposito* is used in familiar discourses; as, *a proposito, esquecime de dizervos o outro dia*; now I think on't, I forgot to tell you t'other day.

14th. *Ao revez*, or, *as avessas*, are also used as prepositions, attended by *de, do, da, &c.* and it signifies *quite the reverse, or contrary*; as, *elle faz tudo ao revez, or as avessas do que houvera de ser, ou do que lhe dizem*, he does every thing quite the reverse of right, or contrary to what he is bid.

15thly. *A* before *troco* signifies *provided that*. It is also used before the word *tiro*; as, *a tiro de peça*, within cannon-shot.

16thly. *Cara a cara, corpo a corpo*, signify, face to face, body to body. *Tomar huma cousa á boa ou á má parte*, signifies to take a thing well or ill.

Such are the chief relations denoted by the particle *a*. The others must be learned in construing and reading good Portuguese books.

II. *De*, or rather, *do, da, dos, das*, (of, from, &c.) denote, first, the place one comes from; as, *sahir de Londres*, to go out of London; *vir de França, das Indias, &c.* to come from France, from the Indies, &c.

2d. *De* between two nouns denotes the quality of the person expressed by the first noun; as, *hum homem de honra*, a man of honour: or the matter which the thing of the first noun is made of; as,

Huma

Huma estátua de marmore, a statue of marble.

Huma ponte de madeira ou de pedra, a wood or stone bridge.

Note, that two nouns so joined with *de* are commonly Englished by two nouns likewise, but without a preposition, or rather by a compound word, whose first noun (whether substantive or adjective) expresses the matter and quality, manner, form, and use of the other ; as, a stone-bridge, *humã ponte de pedra* ; a dancing-master, *hum mestre de dança*.

3d. *De, do, da, dos, das*, are used in Portuguese after the participles of the præterit, with *ser* ; as, *ser amado, ou bem visto do povo, dos sabios, &c.* to be beloved by the people, by the learned, &c.

Note, that *do* serves for the masculine, *da* for the feminine, and *de* for both.

4th. *De* sometimes signifies *by* ; as, *de noite*, by night ; *de dia*, by day.

5th. *De* before *em*, and many nouns of time denotes the regular interval of the time after which something begins again ; as, *eu vou velo de dous em dous dias*, I go to see him every other day ; and before nouns of place and adverbs repeated with *em* or *para* between, *de* denotes the passing from one place or condition to another ; as, *correr de rua em rua*, to run from street to street ; *de mal para peor*, worse and worse.

6th. *De*, after some verbs, signifies *after* or *in* ; as, *elle portou-se d'esta sorte*, he behaved *in* or *after* this manner.

7th. *De* is used before an infinitive, and is then governed by some previous noun or verb ; as, *capaz de ensinar*, capable to teach ; *digno de ser amado*, worthy to be loved, &c. *procurar de fazer*, to endeavour to do ; *authoridade de pregar*, the power or authority of preaching, &c.

8th. *De* is sometimes Englished by *on* ; as, *por-se de joelhos*, to kneel down *on* one's knees.

9. *De*

9. *De* between two nouns denotes the use which a thing is designed for; as, *azeite de candeia*, lamp-oil; *arma de fogo*, a fire-arm; *moinho de vento*, a wind-mill.

Note, that this relation is expressed in English by two nouns, making a compound word; the first of which signifies the manner, form, and use, denoted by the Portuguese preposition; as, *cadeira de braços*, an arm-chair, or elbow-chair; *vela de cera*, a wax-candle, &c.

10. *De* denotes sometimes the quality of things; as, *meas de tres fios*, stockings with three threads. Sometimes it denotes also the price; as, *panno de dezoito xelins*, eighteen shillings cloth.

11. *De* is sometimes Englished by *upon*; as, *viver ou sustentar se de peixe*, to live upon fish. Sometimes it is Englished by *with*; as, *morrer de frio*, to starve with cold.

12. *De* sometimes signifies *for* or *out of*; as, *saltar de a legria*, to leap for joy; *de modesto*, out of modesty.

13. *De* signifies sometimes *at*; as, *zombar de alguém*, to laugh at one.

14. *De* is sometimes left out in English; as, *gozar de huma coisa*, to enjoy a thing.

15. *De* followed by two nouns of number and the preposition *até* between them, is Englished by *between*; as, *hum homem de quarenta até cincoenta annos*, a man between forty and fifty.

16. *De*, preceded by the preposition *diante*, is left out in English; as, *diante de mim*, before me; *diante de Deos*, before God.

17. *De*, when it is placed before *casa*, and the sense implies *coming from*, is Englished by *from*; but the word *casa* sometimes is left out in English, and sometimes not; as, *venho de casa* (meaning my house) I come from home, from my house: but when they say, *venho de casa da Senhora C*, we must

render it in English thus, *I am returning from Mrs. C's.*

Finally, *de* is used before several words ; as, *de bruços*, lying all along on the ground ; *de madrugada*, soon in the morning ; *de veras*, in earnest, seriously ; *de verão*, in summer ; *homem de palavra*, a man as good as his word ; *de costas*, backwards, or on one's back ; *andar de pe*, to be sickish without being bed-ridden : and many others which must be learnt by use.

Antes.

III. *Antes*, before, shews a relation of time, of which it denotes priority ; and is always opposite to *depois*, after ; as, *antes da criação do mundo*, before the creation of the world.

Primeiro is also a preposition ; as, *elle chegou primeiro que eu*, he arrived before me.

Diante.

IV. *Diante*, before, shews a relation of place, and it is always opposite to *detráz*, behind. It signifies also sometimes *em*, or *na presença* ; as, *há arvores diante da sua casa*, there are trees before his house ; *ponde aquillo diante do fogo*, set or put that before the fire ; *pregar diante del rey*, to preach before the king.

Diante is also sometimes an adverb, and may be used instead of *adiante* ; as, *ir diante* or *adiante*, to go before : but in the following phrase you must say, *nao vades tanto adiante*, and not *diante*, don't go so far ; *por diante* is to be Englished by *on* in the following phrase, *ide por diante*, go on.

Depois.

V. *Depois*, after, denotes posteriority of time, and it is used in opposition to *antes* ; as, *depois do deluvio*, after the deluge : *depois do meio dia*, after noon.

Depois also is used with an infinitive ; as, *feito aquillo*, or *tendo feito aquillo*, or *depois de fazer aquillo*,
after

after having done that ; and it is also made a conjunction with *que*, governing the indicative ; as, *depois que teve feito aquillo*, after he had done that.

Detraz.

VI. *Detraz*, behind, denotes posteriority both of place and order, and it is said in opposition to *diante* ; as, *a sua casa está detraz da vossa*, his house is behind your's ; *elle vinha detraz de mim*, he walked after me.

Em.

VII. *Em*, or *no*, *na*, *nos*, *nas*, (in, into, within, &c.) denote a relation both of time and place. The many various significations in which these prepositions are used, must be accurately observed, and much regard had to them in the practice.

No and *na* are sometimes rendered into English by *a* ; as, *duas vezes no dia*, *na semana*, &c. twice a day, a week, &c.

No, *na*, &c. are always used before nouns denoting the place wherein something is kept ; as, *está no gabinete*, it is in the closet ; *na papelaira*, in the bureau ; *nas gavetas*, in the drawers ; *na rua*, in the street, &c. but sometimes they are Englished by *upon* ; as, *cahir no chão*, to fall upon the ground.

Em, *no*, *na*, &c. signifies commonly *in* ; as, *em Londres*, in London ; *está na graça del rey*, he is in favour with the king ; but in some cases it has a very particular meaning ; as, *estar em corpo*, which signifies literally *to be in body* ; but the true sense of it is *to be without a cloak* ; so that the body is more exposed to view without an upper garment. *Estar em pernas*, literally, *to be in legs*, signifies *to be bare-legged* ; that is, the legs exposed without stockings. *Estar em camisa* is said of one that has only the shirt on his back.

When this preposition *em* is before an infinitive in Portuguese, then it is an English gerund ; as, *consiste em fallar bem*, it consists in speaking well ;

but when it is found before a gerund, it signifies *as soon as*; as, *em acabando irei*, as soon as I have done I will go.

Nos nossos tempos is Englished by *now-a-days*.

Em is used in sentences that imply a general sense; as, *Elle está em miseravel estado*, he is in a wretched condition; and not *no miseravel*: but if the sentences imply a particular sense, you must make use of *no*, *nas*, &c. as, *no miseravel estado em que elle está*, in the wretched condition wherein he is; and not *em miseravel*. You must observe in this last example and the like, that you ought to make use of *em* before *que*, and not of *no*, *na*, &c. which only are to be placed before *qual*; therefore you must not say, *no miseravel estado no que elle está*; but you may say, *no miseravel estado no qual elle está*.

Note, that *em* construed with pronouns without an article, makes a sort of adverb, rendered into English by a preposition and a noun; thus in this sentence, *nos iremos em coche*, we shall go in a coach, *em coche* is an adverb of manner, which shews how we shall go: but *no coche* denotes something besides; as if a company were considering how they shall ride to a place, somebody would say, *vos ireis na cadeirinha, e nós no coche*, you shall go in the chair and we in the coach; *no coche* would be said in opposition to *na cadeirinha*, and both respectively to some specified chair and coach; or else they should say, *vos ireis em cadeirinha e nos em coche*. But in this other sentence, *eu deixei o meu chapéo no coche*, I left my hat in the coach, it would be improper to say *em coche*, because some particular coach is meant, to wit, that which has drove me here or there, or which has been spoken of.

We say *de verão, no verão*, or *em o verão*; *de inverno, no inverno*, &c. in summer; in winter, &c.

Em is also rendered into English by *at*; as, *em todo o tempo*, at all times.

Em

Em is used, and never *no*, *na*, &c. before proper names of cities and authors; as, *elle está em Londres*, he is in London; *nós lemos em Cicero*, we read in Tully. But they say *no Porto*, in Oporto.

Em, and *no*, *na*, &c. are construed with names of kingdoms; as, *em* or *na Inglaterra*, in England: but *no*, *na*, is most commonly construed with names of provinces; as, *no Alentejo*, *na Beira*, &c. in Alentejo, in Beira, &c.

Em is sometimes rendered into English by *into*; as, *Narciso foi transformado em flor*, Narcissus was metamorphosed into a flower: and sometimes by *to*; as, *de rua em rua*, from street to street.

No, *na*, are sometimes rendered into English by *against*; as, *dar coa cabeça na parede*, to dash one's head against the wall.

No, *na*, &c. are also rendered into English by *in*, and sometimes by *into*; as, *ter hum menino nos braços*, to hold a child in one's arms; *entregar alguma cousa nas mãos de alguém*, to deliver a thing into some body's hands.

Em is used before the word *travez*, as in this phrase, *por-se de mar em travéz com alguém*, to fall out together.

Em before a noun of time, denotes the space of time that slides away in doing something; as, *el rey foi a Hanover em tres dias*, the king went to Hanover in three days; that is, he was no longer than three days in going.

Em is sometimes used after the verb *bir*, to go; as, *vai em quatro meses que eu aqui cheguei*, it is now going on four months since I came hither.

Em before *quanto*, and sometimes without it, is rendered into English by *while* or *whilst*; as *em quanto vos fazeis aquillo eu farei isto*, while you do that I shall do this: but if they are followed by a noun of time with an interrogation, then they must be rendered into English by *in how much*, or *many*; as, *em quanto tempo?* in how much time? You must

observe, that *em quanto a mim, ati, elle, &c.* are rendered into English by *for what concerns me, thee, him, &c.*

You must observe, that *no* serves for the masculine, *na* for the feminine, and *em* for both.

Em signifies *as*; as, *em final da sua amizade*, as a token of his friendship; *em premio*, as a reward.

The prepositions *em, no, na, &c.* and *dentro*, have very often the same signification, therefore they may sometimes be used one instead of the other; as, *está na gaveta*, or *dentro da gaveta*, it is in the drawer; *está na cidade*, or *dentro da cidade*, he is in town.

Em before the words *favor, utilidade, consideração, razão*, and the like, signifies *in behalf of, for the sake of, on account of, &c.* as, *em razão das bellas acções que elle tem feito*, in consideration of the great things he has performed.

Observe, that they very often make an elision of the last vowels, *o, a*, of the preposition *no, na*, when there is a vowel in the beginning of the next word; as, *n'agoa* instead of *na agoa*; they also cut off the *e* of the preposition *em*, and change the *m* into *n*, as you may see in *Camoens, Canto 2. Stanza xxxii. n'algum porto* instead of *em algum porto*, wherein you must observe that *n'* is to be Englished by *to* or *into*.

Com.

VII. This preposition signifies *with*, and it denotes conjunction, union, mixing, assembling, keeping company; as, *casar huma donzella com hum homem bonrado*, to marry a maid with an honest man; *hir com alguem*, to go with one; *com a ajuda de Deos*, by God's help, &c.

Observe, that most of the adverbs formed of the adjectives are turned in Portuguese by the preposition *com* and the substantive; as, *atrevidamente*, boldly, *com atrevimento*, with boldness; *elegantemente*,
mente,

mente, elegantly; *com elegancia*, with elegance; *cortezmente*, politely, *com cortezia*, with politeness, &c.

You must observe, that the last consonant *m* is very often cut off, even before the noun of number *hum*, one; and so they say *cum*, instead of *com hum*, as you may see in *Camoens*, Cant. 2. Stanza xxxvii.

Note that *with me*, *with thee*, *with himself*, &c. are rendered into Portuguese by *commigo*, *contigo*, or *convosco*, *comigo*, *convosco*, *comigo*.

When *com* is preceded by *para*, it signifies *towards*, and sometimes *over*, in English; as, *sejamos piedosos para com os pobres*, let us be merciful towards the poor. *Ter grande poder para com alguem*, to have a great influence over some body's mind.

Com before the word *capa* is used metaphorically, and then it signifies *under colour*, or *pretext*.

Para.

VIII. *Para* is rendered into English by *for*; but it signifies also *to*, when it is found before the infinitive, and denotes the intention, or purpose in doing something; as, *este livro he para meu irmão*, this book is for my brother; *esta penna he para escrever*, this pen is to write; *Deos nos fez para amalo*, God made us for to love him; *o comer he necessario para conservar a vida*, eating is necessary for preserving life.

Para que is rendered into English by *for what*; as, *para que he isto?* for what is this? and sometimes by *that*, or *in order that*; as, *para que venha verme*, that he may come and see me. But *porque* signifies *why*, *for what*, *upon what account*, as, *porque não vindes?* why don't you come? but when it is not followed by an interrogation, it signifies *because*.

Para serves likewise before the verbs, to denote what one is able to do in consequence of his present disposition; as, *elle he bastantemente forte para andar a cavallo*, he is strong enough to ride; *elle tem ba-*

stante cabedal para sustentar-se, he has means enough to maintain himself; *a occasião he muito favoravel para nos não servir-mos della*, the occasion is too favourable to let it slip.

Para expresses also the capacity or incapacity of doing any thing; as, *elle he homem para isto*, he is the proper man wanted for this; *he homem para pouco*, he is good for little; *he homem para nada*, he is good for nothing.

This preposition is also used to denote the end or motive of doing any thing; as, *trabalho para o bem publico*, I work for the public good; *hum hospital para os pobres*, an hospital for the poor.

Para is a preposition of time; as, *isto me basta para todo o anno*; this is sufficient to me for all the year; *estão unidos para sempre*, they united for ever; *para dous meses era muito pouco*, for two months it was too little.

Para is sometimes preceded by the adverb *lá*, and followed by a noun of time, and then it is Englished by *against* or *towards*; as, *lá para o fim da semana*, against the end of the week, or towards the end of the week.

Para is sometimes Englished by *considering*, or *with respect to*; as, *este menino está muito adiantado para a idade que tem*, or *para o pouco tempo que aprende*, this child is very forward for his age, or considering the little time he has learned; *para Inglez falla demasiadamente*, he talks too much considering that he is an Englishman.

Para signifies sometimes *just* or *ready to*; as, *elle está para partir*, he is just going away, he is ready to go.

Para is also used before the word *graças*; as, *elle não he para graças*, he takes no jest; *elle não está para graças*, he is out of humour, or he is in an ill humour.

Para onde? signifies *whither?* *to what place?*

Para

Para que? or *para que fim?* signifies *to what end* or *purpose?* *Para cima* signifies *upward*.

Para huma e outra parte, signifies *to both sides, places, or parts*.

Para is also Englished by *towards*, and is said of places; as, *para o oriente*, towards, or to the east.

Para onde quer que, signifies *whether, or to what place thou wilt, any whither*.

Para outra parte, signifies *towards another place*.

Para comigo, towards me.

Para o diante, signifies, *for the time to come*.

De mim para mim, signifies *for what concerns me*.

Para is used by Camoens, Cant. 2. Stanza xxiv. before the preposition *de*, and signifies *backwards*.

Para between two nouns of number is Englished by *or*, and sometimes by *and*; as, *hum homem de quarenta para cincoenta annos*, a man between forty and fifty; *dista quatro para cinco legoas*, it is about four or five leagues distant.

Por.

IX. *Por*, *pello*, *pella*, *pellos*, or *pellas*, signify *for*; as, *por amor de vos*, for your sake; *por seis semanas*, for six weeks; *palavra por palavra*, word for word.

Polo and *pola* instead of *pelo* and *pela*, are out of use.

Por sometimes denotes that the thing is not yet done; as, *esta obra está por acabar*, this work is not yet finished.

Por, by, for, over, or through; as, *alcancei-o por empenho*, I obtained it by protection; *eu vou por dinheiro*, I am going for money; *passo pelos campos*, I walk through the fields; *por todo o reino*, all over the kingdom.

When *por* is before an infinitive, and followed by a negative, in the latter part of the sentence, it is Englished by *although*, or *though*; as, *por ser devota*, or *por devota que seja*, *nao deixa de ser*

ser molher, though she is a religious woman, yet she is a woman ; *por ser pobre*, or *por pobre que seja não deixa de ser soberba*, though she has no fortune, she is nevertheless, or for all that, proud. Wherein you see, that the negative with the verb *deixar*, are rendered into English by the verb *to be*, and the particles *nevertheless*, *yet*, &c. You must observe that they sometimes put the words *nem por isso* before the verb *deixar*, but the sense is the same, and you may as well say, *por ser pobre nem por isso deixa*, &c.

Por followed by an adjective and the particle *que* with a verb in the subjunctive mood, is rendered into English by *never so* ; as, *por grande que elle seja*, let him be never so great ; *por pouco que seja*, never so little.

Por before *menos*, signifies *far less than*, or *under* ; as, *ũa não o terá por menos de vinte libras*, you shall not have it under twenty pounds.

Por before *quanto*, with an interrogation, signifies *for how much*, at *what rate* ? But if there is no interrogation, as in the following and the like sentences, then it is to be Englished by *for never so much* ; as, *não o faria por quanto me dessem*, I would not do it for never so much.

Por before *cima* signifies *upwards*, and before *baxo* is Englished by *downwards* ; as, *o remedio obra por cima e por baxo*, the medicine operates, or works, upwards and downwards.

Por before *pouco*, *muito*, *bem*, &c. and followed by *que*, makes a sort of conjunction governing the subjunctive, and is Englished by *if*, followed by *ever* or *never so little*, *much*, *well*, &c. as, *por pouco que erreis*, if you do amiss never so little ; *por bem que eu faça*, if I do never so well, &c.

Por before *mim* signifies sometimes *as for*, or *for all* ; as, *por mim estou prompto*, as for me, or, for my part I am ready ; *por mim podeis dormir se quizerdes*, you may sleep for all me.

Por,

Por, pello, pella, &c. denote the efficient cause of a thing, as also the motive and means, or ways of doing; in all which significations they are Englished by *by, through, out of, at, &c.* as,

A Asia foi conquistada por Alexandre, Asia was conquered by Alexander.

Vos fallais nisso so porenveja, it is out of envy only you speak of it.

Elle entrou pella porta, mas sabio pella janella, he got in at the door, but he got out at the window, &c.

Por denotes place, after the verbs *ir* and *passar*; as, *por onde ireis vos?* which way shall you go?

Eu passarei por França, I'll go through France; *por onde passou elle?* which way did he go?

Por construed with nouns without an article, denotes most times *distribution of people, time, and place*; and it is Englished by *a, or every*, before the noun; as,

Elle deu tanto por cabeça, he gave so much a head.

Tanto por soldado, por anno, por mes, por semana, &c. so much a soldier, a year, a month, a week; *a razão de vinte por cento,* at the rate of twenty per cent.

Elle pede tanto por legoa, he asks so much a league, or every league.

Por, between two nouns without an article, or between two infinitives without a preposition, denotes the choice which one makes between two things, alike in their nature, but different in their circumstances; as,

Casa por casa antes quero esta que aquella, since I must have one of these two houses, I like this better than that; *morrer por morrer melhor he morrer combatendo que fugindo,* when a man must die, it is better to die in fighting than in running away.

Pello meyo is rendered into English by *through*; as, *pello meyo dos campos,* through the fields.

Por meyo is rendered into English by *by*; as, *elle alcançou o seu intento por meyo de astucias,* he has compassed his ends by devices.

Por

Por turno signifies in one's turn.

Por before the infinitives is used instead of *para* by the best Portuguese writers; and *porque* instead of *para que*; as you may see particularly in Camoens, Canto 2. Stanza VII. and VIII. and in the following example, *por não*, or *para não repetir o que ja temos dito*, not to repeat what we have already said.

Por is sometimes Englished by *for*, upon the account of, for sake, &c. as. *elle fará isto por amor de vos*, he will do this upon your account, or for your sake; *deixaraõ-no por morto*, he was left for dead; *eu tenho-o por meu amigo*, I take him to be my friend; *todos os homens de bem são*, or *estão por elle*, all honest people are for him, or are on his side; *por quem me tomais vos?* who do you take me for?

We have already observed, that *porque* without an interrogation signifies *because*; but it has the same signification in the following sentence and the like; *porque elle he mentiroso segue-se que tambem eu o seja?* because he is a liar, does it follow therefore that I am one?

Por isto, or *por esta razão* signifies *therefore*.

O porque signifies the reason, the cause, or the subject; as, *sabe-se o porque?* is it known upon what account?

Por modo de dizer signifies, as one may say, if I, or we, may say, &c.

Por diante signifies *before*; and *por detraz* signifies *behind*.

Por ventura signifies *perhaps*.

Pello passado, signifies *formerly*, in time past, *heretofore*.

Por nenhum caso, by no means.

Por mar e por terra, by sea and land.

Hum por hum signifies *one by one*.

Por is sometimes Englished by *in*; as, *elles são vinte por todos*, they are twenty in all.

When the verb *passar* is followed by *por* and the word *alto* signifies *to forget*; as, *passou lhe aquillo por alto*,

alto, he forgot that; but speaking of goods it signifies *to smuggle*.

Por joined with the verb *ir*, signifies *to fetch*, and *seek after*; as, *vai por vinho*, go fetch some wine; *vai pello medico*, go see for the physician.

Por is commonly used before the substantives; as, *por exemplo*, for example; *por commodidade*, for conveniency; *por costume*, for custom sake; and many others, that may only be learned by use.

You must observe, that *pello* serves for the masculine, *pella* for the feminine, and *por* for both.

Contra.

X. *Contra* (against, contrary to), denotes opposition; as, *que diz v^{me} contra isto?* what do you say against this? It signifies also *overagainst*, *opposite to*.

Pro e contra, signifies in English *pro and con*.

Desde.

XI. *Desde*, denotes both time and place, and enumeration of things, and is commonly followed in the sentence by the preposition *até* (*to*); then *desde* denotes the term *from whence*, and *até* that of *hitherto*; as,

Desde o principio até o fim, from the beginning to the end.

Elle foi a pé desde Windsor até Londres, he walked from Windsor to London.

Eu tenho visto todos desde o primeiro até o ultimo, I have seen them all from first to last; *forão todos mortos desde o primeiro até o ultimo*, they were all slain to a man.

Desde a criação do mundo, from, or since the creation.

Desde o berço, ou infancia, from the cradle, from a child.

Desde

Desde ja, even now; as, *desde ja prevejo*, I even now foresee.

Desde agora, from this time forward.

Desde então, from that time ever since.

Desde que, as soon as, when.

Desde quando? how long since, or ago?

Rio navegável desde o seu nascimento, a river navigable at its very rise.

Até.

XII. *Até* signifies till, even, to, &c. as you may see in the following examples.

Até onde? how far?

Até Roma, as far as Rome.

Até quando? till when, or how long?

Até que eu viva, as long as I live.

He hum homem de tanta bondade, que até os seus inimigos são obrigados a estimá-lo, he is so good a man that even his enemies have a value for him.

Até os mais vis homens tomavaõ a liberdade de, &c. the very worst of men took such a liberty as to, &c.

Até que, until, till.

Até as orelhas, up to the ears.

Elle vendeo até a camisa, he has sold the very shirt off his back.

Até agora or *até aqui*, till now, or hitherto.

Até aqui, (speaking of a place) to this place, hither, so far.

Até lá, to that place, so far.

Até tanto que isto se faça, till it be done.

Até então, till then, till that time.

Até is also used before an infinitive; as, *gritar até enrouquecer*, to bawl one's self hoarse.

Rir até arrebentar pellas ilhargas, to split one's sides with laughing.

Dar de comer a alguém até arrebentar, to fill or cram one with victuals till he bursts.

Até

Até á primeira, till our next meeting, till we meet again.

Por cima.

XIII. *Por cima* (above, over), denotes superiority of place ; as,

Morar por cima de alguém, to live or lodge above somebody.

A balla lhe passou por cima da cabeça, the ball went over his head.

Por cima de tudo, upon the whole.

Para cima.

XIV. *Para cima* (above) denotes superiority of age, and is sometimes put at the end of the sentence ; as,

Elles alistaraõ todos que tinbaõ de dez annos para cima, they enlisted every body above ten.

A cima.

XV. *A cima* (above) denotes rank, and some moral subjects ; as,

A cima delle, above him, or superior to him.

Estar a cima de tudo, to be above the world.

Huma molher que está a cima de tudo, nem se lhe dá do que o mundo diz della, a woman who is above the public's censure, who don't care what people say of her.

Em cima.

XVI. *Em cima* (upon) ; as *em cima da mesa*, upon the table.

Em cima de tudo isto, or only *em cima*, signifies and besides all that, over and above all that.

De cima.

XVII. *De cima*, when it is an adverb, signifies from above ; but when a preposition, it is Englished by from, off, or from off ; as,

Tirai

Tirai aquillo de cima da mesa, take that from off the table.

Elle nunca tirou os seus olhos de cima della, he never turned his eyes from her.

Cabir de cima das arvores, to fall off the trees.

Debaxo.

XVHI. The preposition *debaxo*, (*under, below, or from under*) denotes the time and place; I say the time of a denomination of a reign, or government; as, *debaxo do imperio de Augusto*, under the empire of Augustus.

Debaxo, as a preposition of place, marks out inferiority of position; as,

Tudo o que há debaxo dos ceos, all there is under heaven.

Ter huma almofada debaxo dos joelhos, to have a cushion under the knees.

Estar debaxo da chave, to be under lock and key.

Debaxo is sometimes rendered into English by *upon*; as, *affirmar huma cousa debaxo de juramento*, to swear to a thing, to declare upon oath.

Abaxo.

XIX. This proposition is rendered into English by *under, inferior, or next*; as, *assentou-se abaxo delles*, he sat inferior, or under them; *assentou-se logo abaxo de mim*, he sat next inferior to me, or he was the next man to me; *abaxo del rey elle he o primeiro*, he is the next man to the king.

This proposition is sometimes put at the end of the next phrases, *de telhas abaxo*, here below, in this lower world; *de cabeça abaxo*, headlong.

Fora.

XX. *Fora*, (*out, without, except, but,*) denotes exclusion, and exception. It requires generally a genitive before a noun of time, or place; but it governs also the nominative; as,

Fora

Fora do reyno, out of the kingdom.

Fora da cidade, out of town.

Fora de tempo, out of season.

Procurai-o fora de casa, look for him without doors.

Elles sabiraõ todos, fora dous ou tres, they all went out except, or but, two or three.

Elle lhe permite tudo, fora o ir ás assembleas, he indulges her in every thing, but in going to assemblies.

Elle tem todos os poderes, fora o de concluir, he has full powers, except of concluding.

Fora is sometimes preceded by *taõ*, and then it is to be rendered into English by *so far*; as, *elle está taõ fora de socorrer os seus alliados, que se declara contra elles*, he is so far from assisting his allies, that he declares himself against them.

Fora is sometimes rendered into English by *besides*; as, *fora daquelles que*, &c. besides those that, &c. and sometimes by *beyond*; as, *fora de medida*, beyond measure.

Fora de horas signifies *beyond the hour*, or *very late*.

Pôr alguém fora da porta, or *mandar alguém pella porta fora*, to turn one out of doors.

De frente, or *fronte*.

This preposition governs the genitive, and signifies *over-against*. It is followed by *de*, *do*, *da*, &c. as,

De frente da sua casa está hum outeiro, over-against his house is a hill.

Eu estava de frente delle, I was over-against him.

Sem.

Sem signifies *without*; as,

Sem dinheiro, without money.

Sem duvida, without doubt.

Sem fim, without end.

Sem dar a entender, or *sem fazer conbecer*, as though he did not,

Sem mais nem menos, without any reason, or provocation.

Estar sem amo, to be out of place.

Sem que algum acto precedente possa derogar o presente, any former act to the contrary of the present notwithstanding.

Sem governs also the infinitive, which is rendered into English with the participle ; as, *fallar sem saber*, to speak without knowing.

It is also a conjunction with *que*, governing the subjunctive ; as.

Enfada-se sem que lhe digaõ nada, he is angry without any body saying any thing to him.

Não era eu já bastantemente infeliz, semque procurasseis de acrescentar a minha infelicidade? was I not miserable enough before, but you must still labour to make me more so?

Lembro-me sem que mo digais, I remember without your telling.

Elle virá sem que mandem por elle, he will come without sending for.

Conforme, or *segundo*.

XXIII. *Conforme* or *segundo* (according to, conformable to), govern the nominative, and never the dative as in English ; as,

Elle foi tratado conforme o seu merecimento, he was treated according to his deserts.

Conforme o meu parecer, in my judgment, in my opinion.

In common conversation *conforme* is used adverbially, and Englished as follows :

Isso he conforme, or only *conforme*, it is as it happens ; may be yes, may be not ; that is according.

Conforme a occasião o pedir, according as there shall be need.

Sobre.

XXIV. *Sobre* signifies upon ; as, *sobre a mesa*, upon the table ; *sobre o rio*, upon the river.

Sobre tudo, or *sobre todas as cousas*, over all, above all, above all things, above any thing, especially; as, *sobre tudo tende cuidado na saude*, but howsoever the matter be, mind your health.

Pôr alguém sobre si, or *dar lhe o primeiro lugar*, to place one above himself.

Ir sobre huma cidade, to besiege a town.

Ir sobre alguém, to fall or to rush upon one.

Ir sobre seguro, to go upon sure grounds.

Sobre a noite, about or towards the evening.

Sobre o verde, somewhat green.

Sobre a minha palavra, upon my word.

Sobre palavra, upon parole.

Mandar carta sobre carta, to send letter upon letter.

Elle recebeu a carta sobre jantar, he had just dined when he received the letter.

Elle dorme sobre jantar, he sleeps presently after dinner.

Sobre isto, or *sobre estas cousas*, is sometimes Englished by *more than that*, or *besides that*; as,

Elle roubou-o e sobre isto matou-o, he robbed him, and, more than that, he killed him.

Sobre que, is rendered into English by *though* or *although*; as,

Este negocio sobre que he difficuloso, não he impossivel, altho' this is a hard affair, yet it is not impossible.

Sobre is Englished sometimes by *besides*; as,

Sobre as misérias da guerra, elle teve a desgraça, &c. besides the miseries of the war, he had the misfortune of, &c.

Estar sobre si, or *andar sobre si*, signifies to stand upon one's guard.

Eu vos escreverei sobre esta materia, I will write to you about this matter.

Acerca.

XXV. *Acerca* signifies *about*; as, *acerca disto lhe disse*, about this I told him; *acerca de lá ir lhe respondi*, about going there I answered him.

Perto, junto, ao pé, pegado.

XXVI. *Perto* (near by, about) denotes proximity of place and time, and governs the genitive case; as *aquillo está muito perto do lume*, that is too near the fire; *perto das oito horas*, about eight o'clock.

Perto do rio, near the river.

Estamos perto do Natal, we are near Christmas.

Ao pé requires also the genitive case; as,

Assentaivos ao pé de mim, sit down by me, or near me; *ao pé do rio*, near the river, &c.

Note, that *junto* (near or by) and *pegado* (hard by) require the dative case; as,

Junto á cidade, near the town.

Pegado ao palacio, hard by the palace.

Longe.

Longe, far, a great way off, governs the genitive, and the particle *de*, or *do*, *da*, &c. as,

Longe da casa, far from home.

Longe daqui, far from hence.

De longo, or ao longo.

This preposition requires the genitive case; as,

Ao longo da praya, along the shore.

Ao longo da costa, do prado, &c. along the coast, the meadow, &c.

Of further Particles.

Ainda, ainda que, postoque or quando bem, ainda assim or com tudo.

Ainda signifies yet; as, *elle ainda não veyo*, he is not come yet. It signifies also even; as, *seria vergonha ainda o fallar nisso*, it were a shame even to speak of it; *nem ainda por cem libras*, no not for a hundred pounds.

Ainda que signifies though, or although; as, *ainda que vos sois mais velho do que elle*, though you be older than he; *ainda que assim fosse*, though it were so.

Ainda

Ainda que, is very often followed by *com tudo*, yet for all that; as, *ainda que elle não tivesse necessidade disso, com tudo, &c.* though he had no need of it, yet, &c.

Ainda assim, or *com tudo*, is sometimes Englished by *nevertheless*, or *for all that*; as *ainda assim sempre elle foi louvavel*, he was praise-worthy for all that.

Ja desde, ja que and *ja por que*.

Ja desde is rendered into English by *even from*; as *ja desde o principio*, even from the beginning.

Ja que signifies *since*; as,

Ja que isso assim he, since it is so.

The particle *que* sometimes is not placed immediately after *ja*; as *ja ha dois annos que morreo*, he died two years since, or ago.

Ja ha muito tempo que sabistes de casa, it is a long time since you went from home.

Ja por que, is repeated in the same sentence, and then the first is rendered into English by *first, because*; and the second by *secondly, because*; as *ja por que era cego, ja por que era coxo*, first because he was blind, and secondly because he was lame.

Depois que,

Depois que is rendered into English by *after*; as, *Depois que eu tinha entrado*, after I was gone in.

Com que.

Com que is only a note either of introduction, or connexion; as,

Com que havia hum homem enfermo, &c. now a certain man was sick; sometimes they add to it the particle *assim*, and then it is to be rendered into English by *and so*.

Ou.

Ou signifies *or*, or *either*; as, *ou bom, ou mau*, either good or bad; *mais ou menos*, more or less; *ou elle queira ou não*, whether he will or no.

Quer.

Quer, when a particle must be repeated, and the first is rendered into English by *either*, or *whether*, and the second by *or*; as, *quer elle queira quer não*, whether he will or no; *quer vos o tenhaes feito quer não*, whether you have done that or no.

Se quer, or ao menos.

Se quer, or ao menos, &c. signifies *at least*, however; as, *se vos não quereis ser por elle não sejas se quer contra elle*, if you don't chuse to be for him, at least don't oppose him; *dai-lhe se quer com que sustentar-se*, give him at least a subsistence; *o nosso primeiro fim he de livrarnos de todos os males, ao menos dos mayores*, our chief end is to be freed from all, however the greatest evils.

Nem se quer hum, is rendered into English by *never a one, so much*, or *in the following manner*; as, *forão todos mortos, e nem se quer hum escapou*, they were all slain to a man.

Quando muito.

Quando muito, (at most, at farthest, at long run,) is generally used before the nouns of time and price; as, *elle estará aqui dentro em hum mez quando muito*, he will be here in a month at farthest; *dez libras quando muito*, ten pounds at most.

Tanto.

Tanto, so much, is sometimes followed by *coma*, and then it is rendered into English by *as well as, as much as*, &c. as,

Ama-te tanto como a mim mesmo, I love thee as well as myself.

Elle teme tanto como qualquer de vos, que lhe resulte algum dano, he is afraid of a harm as much as any of you.

Cuidei

Cuidei que a estimasse tanto como a si mesmo, I thought he made as high account of her as of himself.

Elles vem tanto de dia como de noite, they can see as well by day, as by night.

Eu tive tanto como vos, I had as much as you.

Outro tanto is rendered into English by, *the double*, twice as much, or as much; as,

Eu alcancei outro tanto mais por isso, I had as much more for it; *eu posso fazer outro tanto*, I can do as much.

Tanto followed by *assim* is a particle merely expletive; as,

Tanto assim que lhe posso eu fazer? how can I help it; *vaite, tanto assim não ha nada para ti*, go away, there is nothing for you.

Tanto assim followed by *que* without an interrogation, is sometimes rendered by *so that*, in *so much that*; as, *tanto assim que elle não quer ouvir mais fallar nisso*, so that he will hear no more of it.

Tanto mais is followed by *que*, and Englished by *and the more so as*, as

Eu estou prompto para ir com v^{me} hum dia destes á comedia, se v^{me} quizer. Tanto mais que se deve representar hum nova, I am at your service to wait on you some day or other to the play, if you'll give me leave; and the more so, as a new one is to be acted.

Tanto que, or *logo que*, is rendered into English by *as soon as*; as, *tanto que eu o vi*, as soon as I saw him.

Tanto melhor is rendered into English by *so much the better*.

Tanto is sometimes preceded by *com*, and followed by *que*, and is Englished by *so, provided that*; as, *com tanto que o façais*, provided that you do it: *com tanto que me não faça mal*, so he do me no hurt.

Tanto quanto is Englished by *as much as*; as,

Tanto quanto posso, as much as I can.

Tão.

Tão, so, is generally followed by *como*; as,

Este não he tão bom como o outro, this is not so good as the other; *eu sei isso tão bem como vos*, I know it, as well as you.

Tão is sometimes followed by *que*, and Englished by *so*, *such*, *to that degree*; as,

Elle he tão prudente que não tem igual, he is so wise that he has not his match; *não sou tão louco que o creya*, I am not so simple, or I am not such a fool as to believe it; *faz tão grande vento que*, &c. the wind is so high, that, &c. or the wind blows to that degree, &c.

Como.

Como, is Englished by *as*, *like*, *how*, &c. as you may see in the following expressions.

Como? how.

Dizeime como lhe hei de fallar? tell me how I may speak to him?

Como assim? how so?

Como! what!

Como quer que, whereas.

Como quer que seja, howsoever, in what manner, or fashion soever.

Seja como for, be it as it will.

Como isto assim he, since it is so.

Como, as it were, or almost.

Como se, as if, or even as if; as, *como se elles tivessem ja vencido*, as if they had already overcome.

Como tambem, as well as.

Rico como elle he, as rich as he is.

Como sois meu amigo, quero, &c. as (or because) you are my friend, I'll, &c.

Dizeime o como, tell me how.

Eu sei como fazer para que elle venha, I know the way I shall take to make him come.

Como elle lá não esteja, *eu irei*, provided he is not there I will come.

Assim.

Affim.

Affim, so, thus, is rendered into English as you may see in the following expressions.

Pois he affim de veras? de veras que affim he, is it even so? it is even so.

Affim seja, or *seja affim*, so be it, or be it so.

Affim ke, it is so.

Para affim dizer, as it were.

Affim sou eu tolo, que, &c. I am not so foolish as to, &c.

Affim Deos me salve, as I hope to be saved.

Tanto affim, so that.

Affim he que vos, &c. is this your way, &c.

Affim como affim, after all, nevertheless, or for all that; as, *em vaõ dilatais a vossa jornada, affim como affim he preciso que vades*, it is in vain for you to put off your journey, you must go thither nevertheless, or for all that, you must go after all.

Affim como, as well as, or as soon as.

Basta affim por agora, thus much for this time.

Affim na paz, como na guerra, both in time of peace and war.

Affim affim, so so, indifferent.

Affim queira elle como pode, he can if he will.

Affim is sometimes preceded by *e*; as, *e affim que quer isto dizer?* how now? what do you mean by this? And sometimes *affim* is followed by *como*; as, *affim como o sol eclipsa os outros planetas, da mesma sorte, &c.* as the sun eclipses the other planets, so, &c.

Se.

Se, if; as *se elle vier*, if he comes; *se me amasses*, should you love him; *se elle fosse homem de honra*, were he but an honest man; *se scubessem quem eu sou, todos diriaõ, &c.* were it told who I am, every one would say, &c. *se he verdade que, &c.* if so be that, &c.

The

The reciprocal verbs, as well as those that are used impersonally, may have two *se's* joined together; as, *se se for*, if he goes away; *se se falla nisso*, if they speak of it.

Se is sometimes rendered into English by *whether*; and when it is repeated, the second is Englished by *or*; as,

Quisera saber se a culpa he nossa, se vossa, I would know whether it is your fault, or ours.

Aliás.

Aliás, is sometimes rendered into English by *else*; as, *entrai porque aliás febarei a porta*, come in, or else I'll shut the door; *porque aliás seriaõ os vossos filhos immundos*, else were your children unclean. And sometimes it is rendered into English by *otherwise*, in other things, or respects.

Embora.

Embora is sometimes rendered into English by *prosperously*, *auspiciously*; but sometimes it is a particle merely expletive, and answers to the Italian *pure*; as *dizei muito embora o que quizerdes*, say what you please: the Italian says, *dite pur quel che vi piacerá*.

Muito embora, seja assim, well, let it be so.

Embora is sometimes Englished by *away*; as, *vaite embora*, go away.

Senaõ.

Senaõ signifies if not, did not, were it not that, but that; as,

Senaõ tivesse medo de meu pay, but that I fear my father.

Se elle naõ tivesse vergonha de confessar, but that he was ashamed to confess.

Note, that the following expressions, in which they make use of this particle, may be Englished by *but*, *for*, and some other variations.

Senaõ fosse por elle, but for him, or had it not been for him, or had he not been.

Senaõ

Senaõ fosse por vos, had you not been, or had it not been for you, without you, without your help, hindrance, &c.

Senaõ fosse por mim elle morreria de fome, were it not for me, he would starve.

Senaõ is sometimes Englished by *but*; as, *nem ellas tem outro intento, senaõ*, &c. nor do they aim at any thing else but, &c.

Ninguem disse assim senaõ Cicero, nobody said so but Cicero.

Senaõ may be also expressed in Portuguese by *mais que* in the following sentence, and the like.

Elle não faz senaõ jogar, or *elle não faz mais que jogar*, he does nothing but play.

Não, não porque.

Não, not, or no, when followed by *porque*, is Englished by *not that*, *not but that*; as, *não porque lhe faltasse ingenho*, not but that he had wit; *não porque não fosse justo, mas porque*, &c. not but that it was right, but because, &c. *não porque a cousa seja impossível, mas porque*, &c. not that the thing is impossible, but because, &c.

Tambem, or outrosi.

Tambem, or outrosi, signifies also, too, likewise; as *vos assim o quereis e eu tambem*, you'll have it so, and I too.

Para que, porque.

See the prepositions *para* and *por*.

Pois.

This particle is very much used by the Portuguese, and it is rendered into English several ways, as you may see in the following examples.

Pois ide, e vinde logo, go then and come back presently.

Pois não sou eu capaz de fazello? what, am I not capable to do it?

Pois,

Pois, or *pois entã* que quer dizer isto? well, and what of all this?

Pois, or *pois entã* que hei de fazer? What shall I do then?

Pois eu digo que elle está dentro, why, he is here within, I say.

Pois porque me vigiais? why then do you watch me?

Elle tem cabeça; pois tambem hum alfinete a tem, he has got a head, and so has a pin.

Pois before *naõ*, and preceded by an interrogation, denotes a strong assertion, and is Englished by *without doubt*, *yes, surely, to be sure, &c.* as, *virá elle? pois naõ!* will he come? yes to be sure.

Antes, or *mais depressa*.

These particles are sometimes rendered into English by *rather* or *sooner*; as, *antes* or *mais depressa quizera morrer*, I would rather die; *antex quizera viver só que na vossa companhia*, I would sooner live alone than be in your company. Sometimes *antes* is Englished by *before*; as, *Idevos antes que elle venha*, go away before he comes; *antes que eu morra*, before I die.

Mas antes, pelo contrario, mas pelo contrario.

These particles are rendered into English by *on the contrary*, *on the other hand*, *nay*; as, *mas antes, mas pelo contrario*, or *pelo contrario isto he muito diferente*, nay it is quite another thing; *mas antes, pelo contrario, &c. elle he avarento*, nay, or on the contrary he is a covetous man.

Para melhor dizer.

This phrase is rendered into English by *nay*; as *elle tem ja bastante, ou para melhor dizer, mais do necessario*, he has already enough, nay too much; *Aisto he que nos chamamos direito das gentes, ou para melhor dizer, da razãõ*, this is what we call the law of nations,

nations, which may be called more properly the law of reason.

Que.

We have already observed that *que* is a particle which most conjunctions are composed of; as *ainda que*, although; *de sorte que*, so that, &c.

The particle *que* sometimes is the sign of the third persons of the imperative, as *let in English*; as, *que falle*, let him speak; *que riaõ*, let them laugh.

Que is used between two verbs, to determine and specify the sense of the first, as *eu vos asseguro que assim he*, I assure you that it is so; *duvido que assim seja*, I doubt whether it is so or no.

Que is also used after *bora* in the beginning of a sentence, and followed by a verb in the subjunctive, to denote by exclamation one's surprize, aversion, and reluctance of something; in which case there is a verb grammatically understood before *que*; as *bora que se esquecesse elle de si mesmo!* I wonder, or is it possible for him to have forgot himself!

The exclamation, or admiration, is sometimes expressed without any verb; as, *que gosto*; *e no mesmo tempo que pena!* how much pleasure and trouble at once!

Que is sometimes repeated; as,

Que bellos livros que tendes! what fine books you have got! *que bella que he a virtude!* how beautiful is virtue!

Que is sometimes followed by *de*; as, *que de loucos ha no mundo!* how many fools there are in the world!

Que is used after nouns denoting time, and is sometimes Englished by *when* or *since*, &c. and sometimes left out; as,

O dia que elle partio, the day when he sat out.

Quanto tempo ha que estais em Londres? how long have you lived at London? how long is it since you lived at London?

Ha dez annos que faz a mesma cousa, he has done the same thing these ten years.

Há dez annos que morreo, he died ten years ago.

Que is sometimes rendered into English by *because*, as you may see in Camoens canto 2. Stanza xvi. *que levemente hum animo*, &c. and sometimes by *that, to the end that, in order to*; as you may see *ibid.* Stanza xvii. *que como vissem, que no rio*, &c.

Que before *se* in the beginning of a sentence, is a redundancy not expressed in English; as *que se vos dizeis que*, &c. if you say that, &c.

Que is used after the conjunction *a penas* (scarce or hardly), and is Englished by *but*; as, *a penas acabou de fallar que logo morreo*, he had hardly done speaking but he expired.

Que sometimes is preceded by *de sorte, de maneira, de jeito*, and then it is Englished by *so that, in such a manner, insomuch that*; as, *eu o farei de sorte que fiqueis contente*, I will do it so that, or in that manner that, you shall be contented.

De veras.

De veras signifies *in earnest*; but sometimes it is Englished by *no sure*; as, *de veras! não o posso crer, no sure!*

Hora.

Hora, or *ora*, is an interjection that serves to encourage, as we have seen above; but when it is repeated, it is Englished by *sometimes, one while, another while*; as, *ora está bem ora está mal*, sometimes he is well, sometimes ill; *elle ora está de hum parecer e ora de outro*, he is now of one opinion, and next moment of another. *Por ora* signifies *now, for the present*.

CHAP. VIII.

Of the Portuguese Orthography; and first of Capitals and Stops.

I. **T**HE proper names, as well as the surnames, always begin with a capital.

II. The names of nations, kingdoms, and provinces, also begin with a capital; as, *Francez*, French; *Inglez*, English, &c.

III. All names of dignities, degrees, and honours, require a capital; as, *Rey*, *Bispo*, &c. King, Bishop, &c.

IV. At the beginning of a period, as well as of a verse, the first letter is always a capital.

V. The names of arts and sciences, as well as those of kindred, begin with a capital.

Of Stops.

The use of stops, or points, is to distinguish words and sentences.

The Portuguese have six stops, or pauses, viz.

1. The *ponto final*, the same as our period or full stop (.), and is used at the end of a period, to shew that the sentence is completely finished.

2. The *dous pontos*, which is our colon (:), and is the pause made between two members of a period; that is, when the sense is complete, but the sentence not ended.

3. The *ponto e virgula*, our semicolon (;) and denotes that short pause which is made in the subdivision of the members or parts of a sentence.

4. The *ponto e interrogaçam*, the point of interrogation thus (?)

4. *Ponto e admiraçam*, the point of admiration thus (!)

6. The *virgula*, the same with our comma (,) and is the shortest pause or resting, in speech, being used chiefly to distinguish nouns, verbs, and adverbs, as also the parts of a shorter sentence.

The

The conjunction *e*, the relative *qual*, and the disjunctions *ou* and *nem*, require a comma before them.

The Portuguese make use also of a parenthesis, thus (); but they do not make use of the diæresis, called by the printers *crema* (· ·); they make use also of the *angulo*, thus ^, called by the printers *caret*.

The apostrophe, or, as they call it, *viracento*, likewise takes place in this as in other languages, being designed only for the more pleasant and easy pronunciation of words, by cutting off an antecedent vowel; as, *d'armas*, *d'elvas*, and not *darmas*, *delvas*, &c. But this is somewhat excusable in cases wherein, by usage, they seem to be one word; as, *nesta*, *neste*, *desta*, *deste*, *nalgum*, *daquelle*, *nello*, *nella*, *diqui*, *dali*, *atequi*, *ategora*; and not *em elle*, *de elle*, &c.

Of the Accents.

The accent, which is the very soul of articulated words, is a sound of the voice by which we pronounce some syllables shorter, others longer.

I intend to speak here only of the accents the Portuguese ought to make use of, according to *Madureira*, in his *Portuguese Orthography*.

The Portuguese indeed are acquainted with three accents, but they ought to make use of two only, namely, the acute, which descends from the right to the left (´), and the circumflex, thus (^).

1. The acute serves to prolong the pronunciation, and is put, according to *Madureira*, on the third person singular of the future tense; as, *amará*, *lerá*, &c.

2. On the penultima of the preterpluperfect tense of the indicative mood; as, *amára*, *ensinára*, &c.

3. The acute accent ought to be put also on the penultima of the third persons of the present tense of the verbs *renunciar*, *pronunciar*, *duvidar*, &c. thus *renuncia*, *pronuncia*, *duvida*, &c. that they may
be

be distinguished from the nouns *renúncia*, *pronúncia*, *dúvida*, &c. The same accent is also put on *está*, *nó*, to distinguish them from *ésta*, this; and *no*, in the.

The vowel *o* has two sounds, according to the two accents that may be put on it; one open, when it is markt with the acute accent, and it is pronounced like *o* in *store*; the other close, when it is markt with the circumflex accent, and then it is pronounced like *u* in *stumble*.

There are many nouns, both substantive and adjective, which are accented in the singular with the circumflex, and in the plural with the acute; and the adjectives that have two terminations, particularly those ending in *oso*, *osa*, must be accented (in the singular) with the circumflex in the masculine, and with the acute in the feminine; as,

Fôgo, fire; plural, *fôgos*.

Fôrno, oven; plural, *fôrnos*.

ôlho, eye; plural, *ôlhos*.

ôvo, egg; plural, *ôvos*.

ôsso, bone; plural, *ôssos*.

Pôço, well; plural, *pôços*.

Pôrco, hog; plural, *pôrcos*.

Rôgo, prayer; plural *rôgos*. And so *fôjo*, *tôrno*, *formôso*, *sequiôso*, *suppôsto*, *pôvo*, *tôrto*, *tôrtas*, *copiôso*, *copiôsa*, &c.

The following keep the circumflex accent in both numbers: *bôlo*, *bôlos*; *bôjo*, *bôjos*; *bôto*, *bôtos*; *côco*, *côcos*; *chôro*, *chôros*; *côto*, *côtos*; *fôrro*, *fôrros*; *gôrdo*, *gôrdos*; *gôsto*, *gôstes*; *gôzo*, *gôzos*; *lôbo*, *lôbos*; *môço*, *môços*; *nôjo*, *nôjos*; *pôtro*, *pôtros*; *tôlo*, *tôlos*; *ferrôlho*, *ferrôlhos*; *rapôso*, *rapôses*; *arrôz*, *arrôzes*; *algôz*, *algôzes*, &c.

On the contrary, the following keep the acute accent in both numbers: *côpo*, *côpos*; *môdo*, *môdos*; *nôssô*, *nôssos*; *vôssô*, *vôssos*, &c.

When the accent circumflex is put on the *ê*, then the *e* is pronounced like the French masculine *e*; but when *e* is accented with the acute accent, then

the *e* is to be pronounced like the *e* open in French, and it is exceeding sonorous and long. See the pronunciation of the vowel *e*.

The nouns ending in *az*, *iz*, *oz*, *uz*, must have the acute accent on the vowel before the *z*; as, *rapáz*, a boy; *nóz*, a walnut; *alcaçúz*, liquorish: but you must except *arrôz*, rice; *algôz*, a hang-man.

Nouns ending in *ez* generally have the circumflex accent; as, *mêz*, a month; *marquêz*, a marquis; &c. except the surnames; as, *Alvarez*, *Antunez*, *Lopez*, *Henriquez*, *Gonçalvez*, *Rodriguez*, *Perez*, *Nunez*, *Tellez*, &c.

Some Observations upon the Portuguese Orthography.

Both the Portuguese orthographers and best authors vary so much in their rules and ways of writing, that it is a hard matter, and quite out of any grammarian's way, to clear up this part of the Portuguese grammar; since it requires no less authority than that of the Royal Portuguese Academy. However, not to omit such a material part of the Grammar, I shall present the learners with the following observations.

I. When the Latin words which the Portuguese are derived from, begin with a *b*, the Portuguese likewise must begin with it; therefore you must write and pronounce the *b* in the following words, *bom*, *bondade*, *bem*, *bento*, &c. because they are derived from *bonus*, *bonitas*, &c. But you must except *bainha*, *bexiga*, *bairro*, which begin with a *b*, though they are derived from *vagina*, *vesica*, *vicus*.

II. Likewise if the Latin words begin with a *v*, the Portuguese words derived from them must also begin with it; as, *vida*, *viver*, *varrer*, *ver*, *vinho*, &c. from *vita*, *vivere*, *verrere*, *videre*, *vinum*, &c.

Though *b* ought to be pronounced only by closing the lips, and *v* by touching the superior teeth with the inferior lips; yet, by a certain affinity be-

tween these two letters, in speaking there is a great confusion in the pronunciation of them in the province of *Entre Douro e Minho*: and this confusion has not been peculiar to the Portuguese language, because *Nebrixa* says, in his *Castilian Orthography*, that in his time some Spaniards could hardly make any distinction between these two letters.

III. The *p* found in some words originally Latin, is changed in Portuguese into a *b*; as, *cabra*, *cabêllo*, *cabeça*, &c. from *capra*, *capillus*, *caput*, &c.

IV. The Portuguese generally make use of the *y* in the following words: *ay*, *rey*, *frey*, *ley*, *may*, *pay*, *mayo*, *meio*, and some others.

Bluteau says, that we must make use of the *y* in words having a Greek origin; as, *syllaba*, *Chrysopsia*, *pyramide*, *polygono*, *hydrographia*, *hydropico*, *physica*, *hyperbole*, *hypocrita*, *Apocrypho*, &c.

V. The *ph* are used by the Portuguese in some words taken from the Greek; as, *philosophia*, *philologia*, *philadelphia*, *epitaphio*, &c.

VI. The *r* in Portuguese has two pronunciations, one soft, expressed by a single *r*, as in *arado*, a plough; and after the consonants *b*, *c*, *d*, *f*, *g*, *p*, *t*; and another hard, in which two *rr* are used; as in *barro*, *carro*, &c. But you must observe,

1. That in the beginning of a word two *rr* must never be used, because then the *r* is always pronounced hard in Portuguese; as in the words *remo*, *rico*, *roda*, &c.

2. When the consonants *l*, *n*, *s*, are before the *r*, either in a single word, or a compound, this letter must never be doubled, because then its sound is always strong; as in *abalroar*, *enriquecer*, *honra*, *desregrado*, *Henrique*, *Israelita*, &c.

3. The *r* after a *b* is also pronounced hard in compounds with the prepositions *ab*, *ob*, *sub*, and yet is not doubled; as in *abrogar*, *obrepção*, *subrepção*.

VII. The *s* is never doubled in the beginning of words, nor after the consonants; therefore you

must write *sarar*, *saber*, *falsamente*, *falso*, *manfo*, &c.

The *s* is pronounced like *z* between two vowels, in words derived from the Latin, as well as in those that end in *ôsa* and *ôso*; as, *musa*, *caso*, *rifo*, *amorôso*, *cuidadôsa*, *casa*, &c. You must also observe, that *cofer* signifies *to sew*, but *cozer* signifies *to boil* or *bake*.

VIII. *Th* are generally used in words derived from the Greek; as, *amphitheatro*, *atheista*, *theologo*, *lethargo*, *metbodo*, &c.

Th is also used in the Portuguese preposition *athé*; though some write it thus, *até*.

IX. When *pt* is found in Latin words, it must be kept in the Portuguese derived from them; as, *apto*, *inepto*, *optimo*, &c. from *aptus*, *ineptus*, *optimus*, &c. You must make the same observation about *et*.

X. *Ch* is founded like *k* in words derived from the Greek; as, *archanjo*, *archiduque*, *Chrysoftomo*, *chrysol*, *chrisologô*, *Christovaô*, *monarchia*, &c. These words must be written with *ch*, in order to preserve to the eye the etymology of words.

Note, that *ch* in words that are not derived from the Greek, is pronounced like *ch* in the English words *church*, *chin*, *much*, &c. but as some confound the *ch* with the *x*, and begin with *x* those words that should begin with *ch*, I thought it necessary to make a collection of them.

Words beginning with ch.

Chá
Chãa
Cháça
Chacina
Cháço
Chácota
Chafariz
Chága
Chalupa.
Châma.
Chamalóte

Chamar
Chamariz
Chambaô
Chamejar
Chamiza
Chaminé
Chamufcar
Chança
Chancela
Chancelaria
Chancelér

Chanconete

Chançonêta
Chanquêta
Chantágem
Chantrado
Chantre
Chão
Chápa
Chapádo
Chapeádo
Chapelêta
Chapéo
Chapim
Chapinhar
Chapúz
Charamêla
Charameleiro
Chárco
Charnêca
Charneira
Charóla
Chárpa
Chárra
Charrúa
Chásco
Chafôna
Chatim
Cháto
Chavaão
Chavascál
Cháve
Chávêlha
Chavêta
Chavinha.

C H E.

Chêa, *or* Cheya
Chéfe
Chegar
Cheirar, *and its derivatives*
Cherívia
Chérne.

C H I.

Chiar
Chibarro
Chibo
Chicharos

Chichárra
Chichélos
Chicória
Chicóte
Chífra
Chífrar
Chifre
Chilindraõ
Chilrar
Chimbéo
Chincar
Chincheiro
Chinchôrra
Chinéla
Chiqueiro
Chispa
Chispar
Chiste
Chîta.

C H O.

Chóça
Chóca
Chocalhar
Chocálho
Chocar
Chocarrear
Chocarríce
Chôco, *and* Chócos
Chocoláte
Chôfrado
Chófre
Chóldabolda
Chóque
Chorar

Chorrilho
Chôrra
Chover
Choupa
Choupana
Choupo, *or* Chôpo
Chouriço
Choutar.

C H U.

Chûça
Chupamel
Chupar

Chuchurriar

Chuchurriar
Chûço
Chûfa
Chumáço
Chumbar
Chûmbo
Churriaõ

Churûme
Chusma
Chúva
Chuveiro.

C H Y.

Chypre.

The following words begin with *ce* and not *se*.

Cêa
Ceado
Ceár

C E B.

Cebôla
Cebolal
Cebolinho.

C E D.

Cedavim
Cedéla
Cedenho
Ceder
Cedilho
Cêdo
Cédro
Cédula.

C E G.

Cega
Cegar
Cégo
Cegonha
Cegûde
Cegueira.

C E I.

Ceifa
Ceifão
Ceiraõ
Ceirinha
Ceivar.

C E L.

Celáda
Celebraçãõ
Celebrar
Célebre
Celêste

Celestial
Celestrina
Celeusma
Celga
Celha
Celho
Celibado
Celibáto
Celícola
Celidonia
Cella
Celleiro
Celleireiro
Celtas.

C E M.

Cem
Cemiterio.

C E N.

Cenáculo
Ceno
Cenóbio
Cenobitico
Cenotáphia
Cenoura
Cenrada
Cenreira
Censo
Cenfôr
Censura
Censurado
Censurar
Centauro
Centêna
Centéal
Centesimo

Centeyo

Centeyo
Cento
Centóculo
Centopea
Central
Centro
Centuplo
Centuria
Centuriaõ
Céo.

C E P.

Cepa
Cepilho
Cepo
Ceptro.

C E R.

Cera
Ceraferario
Cerbero
Cerca
Cercado
Cercar
Cercador
Cercadura
Cérce
Cerceádo
Cercear
Cercillo
Cercó
Cerdofo
Cérebro
Cereijas
Cereijal
Ceremonia
Ceremonial
Cerieiro
Cérne
Cernelha
Cerol
Ceroulas
Cerqueiro
Cerraçaõ

Cerrar
Cerralheiro
Cerrálho
Cerrarse
Cerro
Cérta
Certo
Certãa
Certeza
Certidaõ
Certificar
Cerva
Cerval
Cervêja
Cervilhas
Cerviz
Cerúda
Ceruleo
Cervo
Cerzir.

C E S.

Cesar
Cefarea
Cesma
Cesmaria
Cesmeiro
Cessãõ
Cessação
Cessar
Cesta
Cestinha
Cestinho
Cesteiro
Cesto
Cesura.

C E V.

Ceva
Cevada
Cevadal
Cevadeira
Cevadouro
Cevaz.

C E Z.

Cezaõ

Cezimbra.

N. B. *Cerrar* signifies *to shut*, or *shut up*; but *ferrar* signifies *to saw*, to cut timber or other matter with a saw.

The following words must have *ci*, and not *si*, in their beginning.

	C I A.	Cilhas	
Ciarfe		Cilhar	
Ciática.		Cilícia	
	C I B.	Cilício	
Ciba		Cilladas.	
Cibalho			C I M.
Ciborio.		Cima	
	C I C.	Cimalha	
Cicatriz		Cimbalo	
Cicero		Cimeyra]	
Ciciofo.		Cimento	
	C I D.	Cimitarra	
Cidadaõ		Cimo.	
Cidadaõs			C I N.
Cidade		Cinca	
Cidadõa		Cincar	
Cidra		Cincho	
Cidrada		Cinco	
Cidraõ		Cincoenta	
Cidreira.		Cingidouro	
	C I E.	Cingir	
Ciencia.		Cingulo	
	C I F.	Cinnamômo	
Cifar		Cinta	
Cifra		Cintillar	
Cifrar.		Cintura	
	C I G.	Cinza	
Cigãna		Cinzento	
Cigano		Cinzeiro.	
Cigarra			C I O.
Cigude		Cio	
Cigurelha.		Ciofo	
	C I L.	Ciofa.	
Cilada			C I P.

C I P.

C I S.

Cipó
Cipreste
Cipriano.

C I R.

Ciranda
Cirandagem
Cirandar
Circo
Circulação
Circular
Circulo
Circuito
Circumcidar
Circumcisão
Circumferencia
Circumspecto
Circumspecção
Circumstancia
Circumstantes
Círio
Cirurgia
Cirurgiaõ
Cirzir.

Ciscar
Cisco
Cisma
Cismático
Cisne
Cisterciense
Cisterna
Citação
Citado
Citar
Citerior
Cithara
Citharêdo
Citrino
Cível
Civil
Civilidade.

C I U.

Ciúme
Ciumes.

C I Z.

Cizânia
Ciziraõ.

XI. No Portuguese word begins with *ço*; but according to *Madureira*, there are some that begin with *ça* and *çu*; as, *çapato*, *çapateiro*, *çargaço*, *çuja*, *çugidade*, *çumo*, *çurra*, *çurrar*, and some others.

The *ç* is used after *p* in those Portuguese words that have in their Latin root *pt*; as, *descripção*, *accepção*, &c. from *descriptio*, *acceptio*, &c.

Of Double Letters.

It is to be generally observed, that the consonants are doubled in those Portuguese words, whose Latin roots have likewise the same double consonants; as, *acelerar*, *accento*, *occidente*, &c. from *accelero*, *accentus*, *occidens*, &c. *affligir*, *affluencia*, *affirmação*, &c. from *affligo*, *affluentia*, *affirmatio*, &c. as you will see in the following collections.

B is

B.

B is to be doubled in *abbade*, *abbacial*, *abbadia*, *abbadessa*, *abbreviatura*, *abbreviar*, and some others.

C.

C is to be doubled in the following words, and some of their derivatives.

A.

Abstracção
Acção
Accento
Accentuar
Accepção
Acceita
Acceitação
Acceitador
Acceitar
Accessão
Accessível
Accesso
Accessório
Accidental
Accidente
Accelerada
Accelerado
Accelerar
Acclamação
Acclamar
Accommodação
Accommodado
Accommodar
Accumulação
Accumulado
Accumular
Accusação
Accusado
Accusador
Accusar
Accusativo
Adstricção
Afflicção
Attracção.

B.

Baccho
Bocca
Bocçaça
Boccadinho
Bocado
Boccal.

C.

Circumspecção
Coacção
Cocção
Collecção
Constricção
Construcção
Contracção
Correcção.

D.

Decocção
Deducção
Desjecção
Desoccupação
Desoccupado
Desoccupar
Detracção
Dicção
Dicionario
Direcção
Disfracção.

E.

Eccentrico
Ecclesiastico
Erécção
Evicção
Exacção
Extracção.

Fácção

F.

Fácção
Ficção
Fracção.

I.

Impeccabilidade
Impeccavel
Inaccessível
Indicção
Inducção
Infecção
Infracção
Inspeção
Instrucção
Intellecção
Interjecção
Interfecção
Introducção.

M.

Manuducção.

O.

Objecção
Obstrucção
Occasiao
Occasionar
Occáso
Occidental
Occidente
Occiduo
Occisao
Occorrer
Occultamente
Occultado
Occultar
Occulto.
Occupação
Occupado
Occupar
Occurrencia
Occurrente.

P.

Peccado
Peccadôr

Peccadôra
Peccante
Peccar
Predicção
Preoccupar
Producção
Projecção
Protécção
Putrefacção.

R.

Rarefacção
Reconducção
Refecção.
Refracção
Refecção
Restricção.

S.

Satisfacção
Seccar
Secco
Secção
Seccura
Sôcco
Soccôrrer
Soccorro
Subtracção
Succeder
Succesão
Succesão
Succesivo
Succesível
Succesôr
Succintamente
Succinto
Sûcco
Succoso
Sûccubo.

T.

Transacção
Traducção.

V.

Vacca
Vaccada
Vaccum.

D.

D.

This letter is doubled in the following words :
adição, adicionado, adicionar, additamento, additar.

F.

F is to be doubled in

Affabilidade

Affavel

Affadigado

Affadigar

Affagado

Affagar

Affágos

Affamado

Affamar-se

Affastado

Affastar

Affazendado

Affazer-se.

Afferrolhar

Afferventado

Afferventar

Affervorado

Affervorar.

A F F I.

Affiado

Affiar

Affidalgado

Affidalgarse

Affigurado

Affigurar

Affilhada

Affilhado

Affiladôr

Affilar

Affinado

Affinar

Affincado

Affincar

Affirmadamente

Affirmadôr

Affirmar

Affistular-se

Affixar.

A F F L.

Afflamar-se

Afflicção

Afflicto

Affligir

Affluencia.

A F F O.

Affocinhar

Affogado

Affogador

A F F E.

Affeado

Affear

Affeamento

Affectadamente

Affectado

Affectar

Affecto

Affectuoso

Affeição

Affeçoado

Affeçoar

Affeite

Affeitar

Affeminado

Affeminarse

Afferradamente

Afferrado

Afferrar

Afferretoado

Afferretoar

Afferrolhado

Affogadôr
Affogar
Affogamento
Affogueado
Affoguesar
Afforâdo
Afforador
Afforâr
Afforamento
Afformentar
Afformoseado
Afformosear
Affoutado
Affoutar
Affouteza
Affouto

A F F R.

Affracar
Afframengado
Affreguesado
Affreguesarse
Affronta
Affrontado
Affrontamento
Affrontar
Affrontosamente
Affrontoso
Affroxadamente
Affroxado
Affroxar.

A F F U.

Affugentado
Affugentar
Affumado
Affumar
Affundado

Affundarse
Affundirse
Affuzillar.

D I.

Diffamado
Diffamar
Diferença
Diferençar
Diferenças
Diferente
Diferentemente
Difficil
Difficuldade
Difficultar
Difficultosamente
Difficultoso
Diffusão
Diffusamende
Diffuso.

E.

Effectivamente
Effectivo
Efeito
Efeituar
Eficazmente
Efficacia
Efficaz
Efficiente
Effigie.

O.

Offender
Offerecer
Offuscar

S

Suffocar
Suffragio, *and some others.*

G.

This letter is to be doubled in

Aggravante
Aggravar
Aggravado
Aggrávo
Aggressôr
Exaggeração

Exaggerador
Exaggerado
Exaggerar
Suggerir
Suggestão
Suggerido.

L.

L is to be doubled in

Aballado Aballador Aballar Aballo Aballifado Aballifadôr Aballifar	A B.	Amollentar Ampôlla.
Acafellador Acafelladura Acafellar Acallentado Acallentar Acapellado.	A C.	Annullação Annular. Appellação Appellante Appellar. Appellidar Appellido.
Affillado Affillador Affillar.	A F.	Aquella Aquêlle Aquelloutro Aquillo.
Allegação Allegado Allegar Allegoria Allegórico Allegorifar Alleluia Alliviar Allucinação Allucinar Alludir Allumiar Allusão.	A L.	Armellas Arrepellado Arrepellação Arrepellar.
Amantellado Amarelo Amarellecerse Amarellidação Amollado Amollar Amollecere Amollecido	A M.	Atropellado Atropellar. Avillanado.
		Bacellada Bacello Barbélla Barrélla.
		Bella Béllamente Bello Belleza. Belleguim Bélico Bellicôso. Belligero Belluino.

B U.

B U.

Bulla
Bullário.

C A.

Calliope
Camillo
Cavillação
Cavillofamente
Caballina
Cadélla
Cadellinha
Callo
Camartello
Cambadella
Cancellia
Capella
Capellaõ
Capelláda
Capellania
Capello
Capillar
Castella
Castello
Cafullo
Cafulla
Cavalla
Cavallaria
Cavalleiro
Cavállo.

C E.

Cebôlla
Cebollál
Cebollinho
Chancellér
Chancellaria
Célla
Celleiro.

C L.

Clavellina

C O.

Codicillo
Colla
Collado
Collar
Colleira
Collação

Collateral
Colleção
Collecta
Collectivo
Collectôr
Colléga
Collegiada
Collegial
Collégio
Colligar
Colligir
Collyrio
Collo
Collocação
Collocar
Colloquio.

C O M.

Compellir
Compostélla
Constellação
Corrollario
Covello
Courella.

D E.

Della
Dellas
Delle
Delles
Degollado
Degollação
Degollar
Degolladouro.

D I.

Distillação
Distillador
Distillar.

D O.

Donzélla.

D U.

Duéllo.

E B.

Ebullicão.

E L L.

Ella

Ellas

Ellas		Flagellante	F L.
Elle		Flagello	
Elles			F O.
Elléboro		Folle	
Ellipse		Folliculo	
Elíptico.	E M.	Fontello	
Emolliente			G A.
Emollir.	E N.	Gabella	
		Gallado	
Enallage		Galladura	
Encapellado		Gallar	
Encapellar		Gallego	
Encastellado		Gália	
Encastellar		Gallicado	
Encelleirar.	E Q.	Gallicar	
		Gallico	
Equipollencia		Gallinha	
Equipollente.	E S.	Gallinhaço	
		Gallinheira	
Escabellado.		Gallinheiro	
Escabello		Gallinhólla	
Escudélla		Galliópoli	
Escudellaõ		Galliota	
Estillação		Galliza	
Estillado		Gállo	
Estillar		Gamella	
Estillicidio		Gazella.	
Estrella			G O.
Estrellado.		Golla.	
	E X.		H E.
Excellencia		Hellesponto	
Excellent		Hendecasyllabo	
Expellir.	F A.	Hollanda	
		Hypallage.	
Falla			J A.
Fallacha		Janella	
Fallacia		Janelleira	
Fallador		Janellinha	
Fallar		Jarmello	
Fallecer			I.
Fallecido		Illação	
Fallencia		Illaquear	
Fallido		Illativo	
	F E.	Illegitimo	
Ferdizello		Illiciador	

Illéso
 Illicar
 Illiciador
 Illicitamente
 Illicito
 Illocavel
 Illudido
 Illudir
 Illuminação
 Iluminado
 Illuminar
 Illuminativo
 Illusão
 Illuso
 Illustração
 Illustrar
 Illustre
 Illustrissimo
 Illyrio
 Imbella
 Impellir
 Incapillato
 Infallivel
 Inintelligivel
 Intervallo.

L.

Libello
 Lordello
 Loufella.

M.

Marcella
 Marcellina
 Marcello
 Martellada
 Martellar
 Martello
 Martellino
 Malfallante
 Mallogrado
 Mamillar
 Medulla
 Mellifluo
 Mello
 Metallico
 Milenário
 Millesimo

Mirandella
 Miscellania
 Molle
 Molleira
 Molleza
 Mollice
 Mollidaõ
 Mollificãnte
 Mollificar
 Mollinar
 Monosyllabo.

N.

Nella
 Nellas
 Nelle
 Nelles
 Nigella
 Novella
 Novelleiro
 Nulla
 Nullidade
 Nullo
 Nuzellos.

O.

Odivellas
 Ollaria
 Olleiro
 Ouguella.

P.

Palla
 Palladio
 Pallante
 Pallas
 Palliado
 Palliar
 Pallidez
 Pallido
 Pallio
 Paradella
 Parallaxe
 Parallelo
 Parallelogramo
 Pelle
 Pellesinha
 Pellica

P

Pellicula

Pellicula
 Panella
 Pimpinella
 Phillis
 Pollegada
 Pollegar
 Póllez
 Polluçãõ
 Polluto
 Polysyllabo
 Portacóllo
 Portélla
 Postilla
 Poufáfolles
 Prunélla
 Pulmella
 Pupilla
 Pupillo
 Pufillanimidade
 Pufillanime.

Quartella.

Rabadélla
 Rebellado
 Rebellãõ
 Rebellarse
 Rebelliaõ
 Rélla
 Rodofólle
 Rodopello
 Rosélla
 Ruélla

Sella
 Sellado
 Sellador
 Sellagãõ
 Sellar
 Selleiro
 Sello
 Sentinella
 Sibylla
 Sigillo
 Sigillado

Q.

R.

S E.

Sobrepélliz
 Sugillaçãõ
 Syllaba
 Syllabático
 Syllábico
 Syllogifar
 Syllogismo.

T.

Tabélla
 Tabélliaõ
 Tabelliõa
 Titillaçãõ
 Titillar
 Tôlla
 Tollice
 Tollo
 Torcicóllo
 Tranquillidade
 Tranquillo
 Trella
 Trisyllabo
 Tunicella
 Tullio.

V.

Vacillaçãõ
 Vacillante
 Vacillar
 Valla
 Vallado
 Vallar
 Valle
 Vassallagem
 Vassallo.

V E.

Velleidade
 Vellicaçam
 Vellicar
 Velló
 Velloso
 Vellúdo
 Verdesélla.

V I.

Villa
 Villania

Villa-

Villaãmente
Villaõ
Villaã

Vitella
Vitellino.

N. B. *Annular* signifies to *annul*; but *annular* is an adjective, and signifies *annular*, or in the form of a ring. *L* is doubled by some in the words *pelo*, *pela* (for) thus *pello*, *pella*.

M.

M is to be doubled in

Accommodar
Commemoração
Commenda
Commenfurar
Commentar
Commerciar
Commetter
Comminação
Commiferação
Commiffão
Commiffário
Commoção
Commodo
Commover
Commun
Commungar
Communicar
Comunidade
Commutar
Confummar.
Defaccommodar
Descommodo
Dilemma.
Emmadeirar
Emmadeixar
Emmagrecer
Emmanquêcer
Emmaffar
Emmudecer
Engommar
Epigramma.
Flamma
Flammante

Flammula.
Gemma
Gomma
Grammatica.
Immaculada
Immanente
Immarceffivel
Immaterial
Immature.
Immediatamente
Immemoravel
Immenfo
Immenfuravel
Immobilidade
Immoderadamente
Immodesto
Immodico
Immolar
Immortalifar
Immortificado
Immóvel
Immudavel
Immundo
Immunidade
Immutavel
Incómodo
Incommunicavel
Incommutavel
Inflammar.
Mamma
Mammar.
Recommendar.
Sômma

Sommar

Summa

Summario

Summidade

Symmetria, and some others.

N. B. *M*, and not *n*, is always to be made use of before *b*, *m*, *p*.

N.

N is likewise doubled in several verbs compounded with *an*, *en*, *in*, *con*; as, *annelar*, *annexa*, *annaõ*, *annata*, *annel*, *Anna*, *anno*, *annular*, *connexaõ*, *connexo*, *depennar*, *empennar*, *ennastrar*, *ennegrecer*, *innato*, *innavegavel*, *innocencia*, *manná*, *Marianna*, *panno*, *penna* when it signifies a pen, *tyranno*, and some others.

P.

This letter is to be doubled in words beginning with *p* compounded with the Latin prepositions *ad*, *ob*, *sub*; as, *apparato*, *apparecer*, *oppôr*, *opprimir*, *suppor*, *Philippe*, *poppa*, &c.

N. B. *Pappa* signifies *pap*, or a sort of spoon-meat for children; but *papa* signifies *the pope*.

R.

The *r* is doubled in such words as are strongly pronounced in the middle; as, *guerra*, *arrancar*, *arredar*, *arrimar*, *arruinar*, *carregar*, *carro*, &c.

S.

The *s* is to be doubled in the Portuguese superlatives, because it is doubled in the Latin roots; it is also doubled in the following words:

Abbadéssa

Baronéssa

Condéssa

Prioréssa

Affar

Affanhar

Affegurar

Affignar

Affolar

Accesso

Aggressor

Apreffar

Amaffar

Arremeffar

Affaltar

Affeyo

Affeffor

Affim

Affiffir

Affistir	Nossa
Affombrar	Essa
Affoprar	Esse
Affobiar	Iffo
Affustar	Offo
Atravessar	Passear
Neceffitar	Passar
Niffo	Remessa
Noffo	Ingresso, and many others.

T.

T is doubled in the following words and their derivatives :

Attemperar	Committer
Attenção	Demittir
Attender	Enfittar
Attentar	Fitta
Attenuação	Intrometter
Attenuar	Omittir
Attónito	Permittir
Attracção	Prometter
Attractivo	Remetter
Attrahir	Remittir
Attribuir	Sétta
Attribûto	Settenta
Attricção	Settecentos
Attrito	Transmittir.

Of the Quantity of Syllables, and their Sound.

Of Words that make their penultima in a.

N. B. You must remember what we have said above about the accents.

All words ending in *abo, aba, aco, acá, acho, acha, aço, aça, ado, ada, afo, afa, ogo, aga, agem, agre, albo, alba, alo, ala*, have the penultimas long; as, *diábo, mangába, macáco, macáca, caváca, mingácho, garnácha, madráço, linbáça, amádo, punbáda*, (except *relámpago, antropófago, lévado*, and *cágado*, which are short in the penultima), *abáfo, abáfa, saramágo, adága*, (except *estámago* or *estômago, ámago, amárace*,

amáraco, which are short), *trabálho*, *toálba*, *badálo*, (except *anomalo*, *búfalo*, *escândalo*, which are short), *tanchágem*, *vinágré*.

Words ending in *amo*, *ama*, *anho*, *anba*, *ano*, *ana*, have their penultima long; as, *escámo*, *couráma*, *castánbo*, *aránba*, *engáno*, *pestána*; except *pámpano*, *tympano*, *bígamo*.

Words ending in *apo*, *apa*, *aque*, *aro*, *ara*, have their penultima long; as, *guardanapo*, *solapa*, *basbaque*, *empáro*, *seára*; except *cântaro*, *púcaro*, *lápáro*, *búfaro*, *lúparo*, *pífaro*, *pícaro*, *cámera*, *támara*, *pássaro*, *Lázaro*, *barbaro*, *cócaras*, &c.

Words ending in *arro*, *arra*, *ato*, *ata*, *avo*, *ava*, *axo*, *axas*, make the penultima long; as, *bizárro*, *bizárria*, *biscáto*, *pataráta*, *escravo*, *escrava*, (except *concava* and *bisavó*), *cartaxo*, *tarraxa*.

Of Words that make their Penultima in e.

All words ending in *ebo*, *eba*, *edo*, *eda*, *efa*, have their penultima long; as, *mancêbo*, *mancêba*, *azêdo*, *azêda*, *sanefa*.

Words ending in *e* are long; as, *magarêse*: as well as those ending in *eco*, *eca*, *eco*, *eca*; as, *bonêca*, *bonêca*, *cabêço*, *cabêça*.

Words ending in *ego*, *ega*, are long; as, *morcêgo*, *socêgo*, *relêgo*, *entrêga*, *allêga*; except *cônego*, *tráfego*, *córrego*, *sófrego*, *pêcego*, *fôlego*, *bátega*, *cócegas*.

Words ending in *ejo*, *eja*, *elo*, *ela*, are long; as, *caranguêjo*, *bocêjo*, *igrêja*, *Alentêjo*, *envêja*, *martêlo*, *querêla*.

Words ending in *emo*, *ema*, *eno*, *ena*, are long; as, *suprêmo*, *postêma*, *acêno*, *açucêna*; except *apózema*.

N. B. The penultima is short in the word *íngreme*.

Words ending in *epo*, *epa*, *epe*, *eque*, *ero*, *era*, are long; as, *decêpo*, *carêpa*, *julepe*, *moleque*, *sevéro*, *severa*, *tempêro* (when a noun), and *tempêro* (when a verb): except *áspero*, *próspera*.

Words ending in *eso*, *esa*, *ezo*, *eza*, *eto*, *eta*, *ete*, *evo*, *eva*, *eve*, are long; as, *acêso*, *acêsa*, *desprêzo*,
gran-

grandêza, and *desprêso* (when a verb), *entremêto*, *galbêta*, *ramalhête*, *bosête*, *atrêvo*, *atrêva*, *atrêve*.

Of words that make their penultima in i.

Words ending in *ibo*, *iba*, *ibe*, *icho*, *icha*, *iche*, *ico*, *ica*, *ïço*, *ïça*, *ice*, *ido*, *ida*, *ifo*, *ifa*, *ife*, have the penultima long; as, *estríbo*, *arriba*, *arribe*, *esguicho*, *esguicha*, *azevíche*, *paníco*, (a sort of stuff) *botica*; except *mecânico*, *ecuménico*, *critico*, *politico*, *pânico* (panick), and some others borrowed from the Greek and Latin. In *ïça*, *ïça*, &c. as, *rolíço*, *preguiça*, *velhice*, *marido*, *medida*; except *húmido*, *pálido*, *hórrido*, and some others derived from the Latin. In *ifo*, *ifa*, &c. as, *borrifo*, *alcatísa*, *patife*.

Words ending in *igo* and *iga* are long; as, *amígo*, *amíga*; except *pródigo*, *prodíga*.

Words ending in *ijo* and *ija*, are long; as, *affíjo*, *artemíja*.

Words ending in *ilho*, *ilba*, are long; as, *atílho*, *beatílba*. Others ending in *ilo*, *ila*; as, *gorgomílo*, *perfila*, *desfila*.

Words ending in *imo*, *ima*, have the penultima long; as, *opímo*, *cadímo*, *esgríma*, *lastíma* (when a verb); except *lástima* (when a noun), *feronímo*, *pésímo*, and all the superlatives, *anónímo*, and some others.

Words ending in *inbo*, *inba*, *ino*, *ina*, *ipo*, *ipa*, *ipe*, have the penultima long; as, *constípo*, *constípa*, *Eurípo*, *acípípe*. Others in *iquo*, *iqua*, *ique*, *iro*, *ira*, *ire*; as, *iníquo*, *iníqua*, *lambíque*, *retíro*, *mentíra*, *suspiíre*.

Words ending in *iso*, *isa*, *izo*, *iza*, *ito*, *ita*, *ivo*, *iva*, *ixo*, *ixa*, are long in the penultima; as, *avíso*, *camísa*, *juízo*, *ajuíza*, *altívo*, *altíva*, *prolíxo*, *prolíxa*, *apíto*, *cabríto*; except *púlpito*, *vómito*, *decrépito*, *espiríto*, *débito*, and some others.

Rules for such Words as make their Penultima in o.

Words ending in *obo*, *oba*, *obe*, *obra*, *obro*, *obre*, have their penultima long; as, *lôbo*, *lôba*, *arrôba*,

arrôbe, glôbo, alcôva, ôbro, ôbra, côbre, côbro, dôbro.

Words ending in *ocho, ocha, oco, oca, oço, oça, odo, oda, ode, oso, osa, ose*, have the penultima long; as, *agarrôcho, garrôcha, carôcha, biôco* (except *utiloco*), *massarôca, minbôca, almôço, mêça* (a girl), *môça* or *moſsa* (a notch), *almôça* (when a verb), *carrôça, lôdo, bôda, bôde, pôde* (the third person singular of the present indicative of the verb *poder*), *pôde* (the third person singular of the preterperfect definite of the same verb), *galbôsa, bôse*.

Words ending in *ofro, ofra, ofre*, are long; as, *alcaxofra, cofre, enxôfre*.

Words ending in *ogo, oga, oque*, are long; as, *afôgo, affôga, affôgue, desafôgo* when a verb, and *desafôgo* when a noun.

Words ending in *ojo, oja*, have the penultima long; as, *despôjo* when a verb, *nôjo, despôjo* when a noun.

Words ending in *olo, ola, ole*, are long; as, *viôla, gallinhôla, bôla, engôle, miôlo, bôlo, rebôlo, tôlo, rebôla*; except *pêrola, frivolo, benévolo, malévolo*.

Words ending in *omo, oma, omê*, have the penultima long; as, *merdômo, redôma, fâme*; except *Thomê*.

Words ending in *onho, onha, onq, ona*, have the penultima long; as, *bisônho, risônha, dôno, atafônâ, dôna*; except *altisônho* and *unisônho*.

Words ending in *opla, opo, opa, ope, opro, opira, opre, oque*, have the penultima long; as, *manôpla, tôpa, topa, galôpe, assôpra* when a verb, *assôpra, assôpre, assôpro* when a noun, *botôque*.

Words ending in *oro, ora, ore*, are long in the penultima; as, *penbôro, penbôra, penbôre, chôro* when a noun; *chôro*, when a verb; except *bâccro, rêmore, pôlvora, árvore*.

Words ending in *orro, orra*, are long; as, *socôrro, môrro, cachôrra*; and some others ending in *oso, ose, osa, ozo, oza*; as, *primorôso, primorôsa, industriôso, industriôsa, ciôzo, ciôza, descôse*.

Words ending in *oto*, *ota*, *ote*, have their penultima long; as, *gôto*, *gôta*, *báta*, *devôto*, *frôta*, *capôte*, *garrote*.

Words ending in *ovo*, *ova*, *ove*, are long in the penultima; as, *ôvo*, *corcôva*, *aprôve*.

Words ending in *oxo*, *oxa*, are long in the penultima; as, *rôxo*, *rôxa*, *pintarrôxo*.

Rules for such Words as make their Penultima in u.

Words ending in *ubo*, *uba*, *ubro*, *ubra*, *ucho*, *ucha*, *uco*, *uca*, *uço*, *uça*, make the penultima long; as, *adúbo*, *adúba*; except *súcubo*, *íncubo*, and some others; *incúbro*, *incúbra*, *machúcho*, *embúcha*, *cadúco*, *cadúca*, *rebuço*, *embuça*.

Words ending in *udo*, *uda*, *ude*, *uso*, *usa*, *use*, *ugo*, *uga*, *ujo*, *uja*, have the penultima long, as, *felpúdo*, *felpúda*, *almúde*, *pantúfo*, *adúfa*, *adúfe*, *sanguesúga*, *caramújo*, *azambúja*.

Words ending in *ulbo*, *ulba*, *ulbe*, *ulo*, *ula*, *ule*, *umo*, *uma*, *ume*, *unbo*, *unba*, *unbe*; as, *bagúlbo*, *borbúlba*, *entulbe*, *engúlo*, *engúla*, *bulebúle*; except *vocábulo*, *vestíbulo*, *ângulo*, *régulo*, *opúsculo*, *trémulo*, *partíbulo*, *thuríbulo*, and some others; *consúmo*, *consúma*, *cardúme*, *testemúnbo*, *testemúnha*, *empunbe*.

Words ending in *uno*, *una*, *unē*, *upo*, *upa*, *upe*, *uque*, *uro*, *ura*, *ure*, are long in the penultima; as, *desúno*, *fortúna*, *desúne*, *apúpo*, *apúpa*, *apúpe*, *estúque*, *madúro*, *madura*, *apúre*.

Words ending in *uso*, *usa*, *use*, *uzo*, *uza*, *uze*, *uto*, *uta*, *ute*, *uxo*, *uxa*, *uxe*, have the penultima long; as, *parafúso*, *parafúsa*, *parafuse*, *redúza*, *reduza*, *redúze*, *condúto*, *labuta*, *enxúta*, *labúte*; except *cômputo* when a noun; *repúxo*, *empúxa*, *empúxe*; and some others ending in *uvo*, *uva*, *uve*; as, *viúvo*, *viúva*, *enviúve*.

N. B. When the penultima is immediately followed by another vowel, you must make the following observations.

A before

A before *e* must be accentuated with the acute accent, and pronounced accordingly; as, *sáe*, *cáo*; but before *i* has no accent.

A before *o* must be pronounced and accentuated thus, *bacalbáo*; but when the relative *o* is added to the third person singular of the present indicative, then *a* has no accent; as, *âma-o*.

E before *a* is accentuated thus, *baléa*; and sometimes with the acute, as *assembléa*, *idéa*, and some others; and sometimes has no accent at all, as in *gávea*, *fêmea*, and some others.

E before *o* is exceeding sonorous and long, as in *chapéo*, *ceruckéo*; except *páteo*, *ferreo*, *plúmbeo*, *aureo*, *argêteo*.

I before *a*, *e*, *o*, is long; as, *dizía*, *fazía*, *almo-tolia*; except such as are borrowed from the Latin; as, *néscia*, *comédia*, *feria*, *ciência*, *prudência*, and *sá-bia* when an adjective, &c. *I* before *o* and *e*, is long; as, *desvíe*, *desvío*; except *vício* and some others.

O before *a* is accentuated thus, *corôa*, *tôa*, *môa*, *esinôa*.

O before *e* is long in the words *dôe*, *môe*, *rôe*, and in the verb *sôe* when it signifies *to be wont*; but when it signifies *to sound*, it is to be accentuated thus, *sõe*.

U before *a* is long; as *rúa*, *charrúa*; except *melliflua*, *insua*.

U before *e* and *o* is long; as, *conclúo*, *recúo*, *conclúe*, *recúe*; except *mellifluo*, and some others derived from the Latin.

CHAP. IX.

Etymology of the Portuguese Tongue from the Latin.

THE Portuguese retains so great an affinity to the Latin, that several words of the last are preserved in the first, by only allowing a small alteration; as it may be easily seen in the following observations.

I. The *o* of the Latin words is preserved in some Portuguese ones; nay, some Latin words are entirely preserved in the Portuguese; as, *hospede, corda, porta, &c.*

II. The *u* is changed into *o*; as, *forca, golofo, estopa, mosca, amamos, &c.* from *furca, gulofus, stupa, musca, amamus, &c.*

III. The diphthong *au* is frequently changed into *ou*; as, *louvavel, ouro, couve, mouro, &c.* from *laudabilis, aurum, caulis, maurus, &c.*

IV. The *e* is preserved in several Portuguese words; as, *certo, servo, erva, terra, ferro, &c.* from *certus, servus, herba, terra, ferrum, &c.*

V. The *e* takes the place of *i*; as, *enfermo, seco, &c.* from *infirmus, ficus, &c.* and the *i* is sometimes preserved, as in *indigno, benigno, &c.* from *indignus, benignus, &c.*

VI. The *b* is also changed into *v*; as, *arvore, duvidar, dever, estava, amava, &c.* from *arbor, dubitare, debere, stabat, amabat, &c.*

VII. The *c* is changed very often into *g*; as, *digo, agúdo, amigo, migalha, &c.* from *dico, acutus, amicus, mica, &c.*

VIII. *Cl* is changed into *ch*; as, *chamar, chave, &c.* from *clamare, clavis, &c.*

IX. When the *c* in Latin is followed by *t*, this letter is changed into *ç*; as, *acção, dicção, licção, &c.* from *actio, dictio, lectio, &c.* and sometimes the

the *c* before *t* is changed into *i*; as, *feito*, *leito*, *noite*, *leite*, *peito*, &c. from *factus*, *lectum*, *nocte*, *laete*, *pectus*, &c. Finally, both the *c* and *t* are preserved in a great number of words; as, *aeto*, *affiêto*, *distinêto*, &c. from *aetus*, *afflictus*, *distinctus*, &c.

X. The *d* is several times lost; as, *roer*, *excluir*, *raio*, &c. from *rodere*, *excludere*, *radius*, &c.

XI. The *f* is frequently preserved; as in *filho*, *fazer*, *fêver*, *formoso*, &c. from *filius*, *facere*, *fervor*, *formosus*, &c.

XII. The *g* is changed into *i*; as, *reino*, from *regnum*. Sometimes it is quite lost, as in *deda*, *frio*, *setta*, *final*, *bainha*, &c. from *digitus*, *frigus*, *sagitta*, *signum*, *vagina*, &c.

XIII. The *b* is placed instead of the *l*; as, *alho*, from *allium*. Sometimes it is added; as, *artilho*, *albo*, *fôlha*, *conselho*, &c. from *artículus*, *alienus*, *folium*, *consilium*, &c.

XIV. The *n* is sometimes added, and sometimes taken off; as, *mancha*, *ilha*, *Salitre*, *espôso*, from *macula*, *insula*, *sal nitrum*, *sponsus*, &c.

XV. The *nn* is preserved by many Portuguese writers in the words *alumno*, *calumnia*, *columna*, *damno*, *solemne*, *semno*, from *alumnus*, *calumnia*, *columna*, *damnum*, &c.

XVI. The double *nn* of the Latin is preserved in several words; as in *anno*, *innocencia*, *innocuo*, *innavegavel*, *innovar*, *connexo*, &c. from *annus*, *innocentia*, *innocuus*, *innavigabilis*, *innovare*, *connexus*, &c.

XVII. The *gn* and *gm* are preserved in several Portuguese words; as in *augmento*, *fragmento*, *enigma*, *benigno*, *digno*, *indigno*, *ignominia*, &c. from *augmentum*, *fragmentum*, *ænigma*, *benignus*, *dignus*, &c.

XVIII. The *e* and the *i* after *n* are sometimes changed into *b*; as in *aranba*, *vinba*, *Hespanba*, *castanba*, &c. from *aranea*, *vinea*, *Hispania*, *castanea*, &c.

XIX. The *p* is changed into *b*; as in *cabra*, *cabello*, *cabeça*, &c. from *capra*, *capillus*, *caput*, &c.

Some-

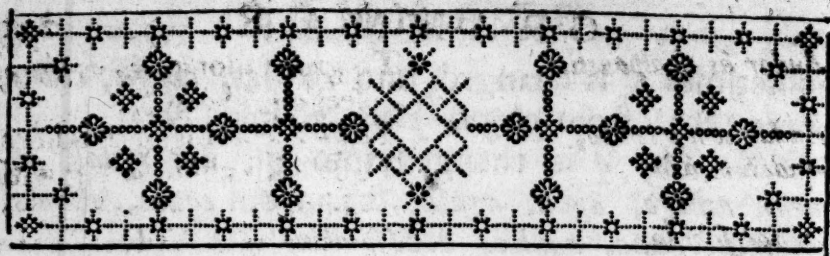
Sometimes *pl* is changed into *ch*; as, *chaga*, *chôro*, *chuva*, &c. from *plaga*, *ploro*, *pluvia*, &c.

XX. The *q* is changed into *g*; as, *igual*, *alguem*, *antigo*, *agoa*, *aguia*, &c. from *equus*, *aliquis*, *antiquus*, *aqua*, *aquila*, &c.

XXI. The *t* is likewise changed into *d*; as, *cadea*, *fado*, *lado*, *nadar*, *piedade*, &c. from *catena*, *fatum*, *latus*, *natare*, *pietas*, &c. The *ti* of the Latin is sometimes changed into *ça*, and sometimes into *ci*; as in *graça*, *clemencia*, *paciencia*, &c. from *gratia*, *clementia*, *patientia*, &c.

N. B. All these alterations are not general in all the words, but are used in several; and on some occasions the Latin word is preserved without any mutilation or variation. And as it would be endless to pretend to shew all the affinity between the Portuguese and the Latin, I shall only observe, that they sometimes add, and sometimes take off letters from the Latin roots; as in *facil*, *debil*, *final*, *material*, *estrepito*, *estomago*, *expectadôr*, *especular*, &c. from *facilis*, *debilis*, *finalis*, *strepitus*, *spectator*, &c.

END of the SECOND PART.



A NEW
 PORTUGUESE
 GRAMMAR.



PART III.

CONTAINING

- I. *The most elegant Phrases of the Portuguese Language.*
- II. *Such Words as are most used in Discourse.*
- III. *A Collection of the choicest Portuguese Proverbs.*
- IV. *Familiar Dialogues.*

The different Significations of andar, to go.

ANDAR a pé
Andar a cavallo
Andar pella posta
Andar em coche,
Andar a vela,
Andar pella bolina,
Andar para diante.
Andar para traz,
Andar a trás de alguem,

TO go on foot.
 To ride on horseback.
 To ride or go post.
 To ride in a coach.
 To sail.
 To sail with a side wind.
 To go forward.
 To go backward.
 To go behind, or after one,
 also to follow, to press, to
 solicit a person.

Andar

<i>Andar ás apalpadellas,</i>	To grope along, to grope or feel one's way.
<i>Andar com o tempo,</i>	To go according to the times.
<i>Andar pejada,</i>	To be with child, or big with child.
<i>Andar sabida,</i>	(speaking of a bitch) To be proud.
<i>Andar perdido,</i>	To go astray.
<i>Andar de pé,</i>	To be sickish, but not bed-ridden.
<i>Andar com honra,</i>	To act like an honest man.
<i>Anda,</i>	Go.
<i>Anda para diante,</i>	Go on.
<i>Andar de esguêlha,</i>	To go sideling.
<i>Andar de mal para peor,</i>	Out of the frying-pan into the fire.
<i>Andar de reixa com alguém,</i>	To bear one a grudge, to have a spleen against him, to owe him a spite.
<i>Com o andar do tempo,</i>	At long run.
<i>Andar de galope,</i>	To gallop.
<i>Andar em corpo,</i>	To be in cuerpo, or to be without the upper coat or cloak, so as to discover the true shape of the cuerpo or body.
<i>Anda o mundo as avessas,</i>	The world is come about.
<i>Andar espalhados,</i>	To lie about.
<i>Andar trabalhando nalguma obra,</i>	To be about some piece of work.
<i>Andar de gatinhas,</i>	To go crawling.
<i>Andar de cócoras,</i>	To go on one's breech.
<i>Andar dizendo,</i>	To publish or report.

The different Significations of dar and dar-se.

<i>Dar,</i>	To give, to strike.
<i>Dar a entender,</i>	To make one believe.
<i>Dar fé,</i>	To credit, to believe, also to perceive, to descry, to take notice, to smell out.
<i>Dar or vender fiado.</i>	To sell upon credit.
<i>Dar á luz.</i>	To publish.
<i>Dar senhoria,</i>	To call one a gentleman.
<i>Dar tu, or fallar a alguém por tu,</i>	To thee, and thou one.

Dar-

<i>Dar-se a partido, or lançar-se ao partido de alguém,</i>	To side with one, to be for him.
<i>Dar palavra,</i>	To promise.
<i>Dar huma salva,</i>	To give a volley of shot, or to make a discharge of guns in honour of some persons of quality.
<i>Dar fiador,</i>	To bail.
<i>Dar principio, or fim,</i>	To begin, or end.
<i>Dar conta,</i>	To give an account.
<i>Dar-se ao estudo,</i>	To apply one's self to study.
<i>Dar em que fallar,</i>	To make one speak, to give an occasion to be talked of.
<i>Dar entrada,</i>	To give access to.
<i>Dar causa,</i>	To give cause.
<i>Dar em que entender,</i>	To vex one sadly, to trouble one.
<i>Dar de beber,</i>	To give drink.
<i>Dar couces,</i>	To kick.
<i>Dar hum coscorrão,</i>	To give a box on the ear.
<i>Dar pancadas,</i>	To beat with a cudgel.
<i>Dar murros,</i>	To cuff.
<i>Dar marradas,</i>	To butt, as rams do.
<i>Dar o faro a alguém de algu- ma cousa,</i>	To smell out a matter.
<i>Dar huma estocada,</i>	To give a thrust.
<i>Dar os bons dias,</i>	To bid one good-morrow.
<i>Dar a guardar,</i>	To give in keeping.
<i>Dar á costa,</i>	To run a-ground.
<i>Dar com alguém,</i>	To meet with one by chance, to light upon a person.
<i>Dar em alguém,</i>	To strike one, also to accuse one.
<i>Dar cartas,</i>	To deal or give the cards.
<i>Dar sobre o inimigo,</i>	To fall upon the enemy.
<i>Dar os parabens,</i>	To congratulate.
<i>Dar os parabens a alguém da sua chegada,</i>	To bid one welcome.
<i>Dar a mão ajudando.</i>	To give a helping hand.
<i>Dar a escolher,</i>	To let one take his choice.
<i>Dar enfado a alguém,</i>	To molest one.
<i>Dar no alvo,</i>	To hit the mark.
<i>Dar as costas,</i>	To run away, to betake one's self to flight
<i>Dar parte de hum negocio,</i>	To impart a business.

Dar pello amor de Deos,
Dar huma surra,
Dar huma volta em redondo,
Dar huma vista de olhos,
Dar alcance ao que se dezeja,

Dar suspiros,
Dar ouvidos,
Dar em rosto,

Da cá,
Deu-me huma dor,
Dar que fazer a alguém, or
occupar alguém,

Dar horas,
O relógio dá horas,
Dar a alma a Deos,
Dar consigo em alguma parte.

Dar leite,
Dar garrote,
Dar vozes.
Dar o sol nos olhos,

Dar razoes,
Dar consigo no chão,
Dar fruto,
Dar as mãos,
Dar com a porta na cara de
alguém,

Dar com a porta nos olhos a al-
guma cousa, (metaph.)

Dar pressa,
Dar treguas, (metaph.)
Esta travessa vai dar á rua
larga,

Dei no pensamento de, &c.
Quem me dera estar em casa!
Não sabe aonde ha de dar com
a cabeça,

Isto vos ha de dar na cabeça,

Dar com a cabeça pellas pare-
des,

To give for God's sake.
 To beat one soundly.
 To walk a turn.
 To cast an eye on.
 To obtain, or compass one's
 wish.

To sigh.
 To give hearing.
 To upbraid, to cast in the
 teeth

Give hither.
 I was taken with a pain.
 To employ one, to set him
 at work, to set him upon
 some business.

To strike.
 The clock strikes.
 To give up the ghost, to die.
 To cast one's self into a place;
 or to go to a place.

To suckle.
 To strangle.
 To cry out, to bawl.
 Is for the sun to shine in one's
 eyes.

To debate, or contend.
 To fall upon the ground.
 To bear fruit.
 To shake hands.
 To shut the door upon one.

To flight, to despise a thing.

To press or hasten.
 To respite, to give some respite
 This lane strikes, or goes into
 the broad street.

It came into my head to, &c.
 How fain wou'd I be at home!
 He does not know which way
 to turn himself.

The mischief will light upon
 your own head.

To beat one's head against the
 wall.

<i>Dar em todos, or dizer mal de todos,</i>	To have a satirical virulent tongue, to spare no body.
<i>Dar boa conta de si,</i>	To give a good account of himself, to behave cleverly.
<i>Dar á conta,</i>	To pay on account.
<i>Eu darei conta disso,</i>	I'll be answerable for it.
<i>Elle deu em ir áquelle lugar,</i>	He began to use that place.
<i>Dar em droga,</i>	To grow a very drug.
<i>Dar em ridicularias,</i>	To grow, or become ridiculous.
<i>Dar huma figa a alguem,</i>	To flirt at one, to fig, to give the fico.
<i>Dar-se por culpado,</i>	To acknowledge one's self guilty.
<i>De nenhuma sorte vos deis por entendido, or achado,</i>	Take no notice of any thing.
<i>Dar-se por aggravado,</i>	To make a shew of anger.
<i>Dar-se por satisfeito,</i>	To rest satisfied.
<i>Dar-se por vencido,</i>	To submit, to surrender one's self a prisoner, or to yield a point.
<i>Dar-se por desentendido,</i>	To feign one's self ignorant, to take no notice of any thing, to make as if one saw nor knew not.
<i>Quando se der a occasião,</i>	When occasion shall require it
<i>Dar-se pressa,</i>	To be in haste, to make haste
<i>Elle deu-se a toda a sorte de vicios,</i>	He gave himself over to all manner of vices.
<i>Não se me dá disso,</i>	I matter it not.
<i>Que se vos dá a vos disso?</i>	What have you to do with it?
<i>Pouco se me dá,</i>	I care but little.
<i>Não se lhe dá de morrer,</i>	He matters not his dying.
<i>Elles dão-se muyto bem,</i>	They agree mighty well together.
<i>Esta carne não se dá bem comigo,</i>	This meat does not agree with me.

Of the different Significations of the Verb estar.

We use the verb *estar* to mark an action of repose, by putting the verb that follows in the gerund; as, *elle está escrevendo*, he is writing.

Estar has several other significations; as,

Estar em pé,
Estar bem, ou mal,
Estar assentado,
Estar para saber para fora,
Estar com o sentido em França,
or estar com o sentido em ou-
tra parte,

Está muyto bem,
Está para chover,
Estar para cahir,
Estar para morrer,
Estar em duvida,
Estaremos a ver,
Estar com huma mão sobre a
outra.

Estar em casa,
Isto vos está bem,
Aquilo não me está bem,

Estar dormindo,
Estar fazendo,
Estar de nojo,
Estar álferta,
Estar de sentinella,
Estar alegre,
Elle está como quer,
Estar em perigo,
Estar encoftado,
Estar esperando,
Estar muyto tempo,
Estar calado,
Estar ou viver com outros,
Estar de cima,
Estar debaxo,
Estar bem aviado,
Estar a espera,
Estar enamorado,
Estar na cama,
Estar de cama,
Estar no campo,
Estar com saude, or de saude,
Estar quieto,
Estar neutral,
Estarei por tudo o que vos pa-
recer mais conveniente,

To stand upright.
 To be well, or ill.
 To be sitting.
 To be just going out.
 To have one's wits a wool-
 gathering.

It is well, it is very well.
 It is a going to rain.
 To be ready to fall.
 To be like to die.
 To be in doubt.
 We will expect the issue.
 To stand idle.

To stay at home.
 This becomes you very well.
 That does not become me
 well.

To lie sleeping.
 To be a doing.
 To be in mourning.
 To look heedfully about.
 To stand centry.
 To be merry.
 He lives in clover.
 To be in danger.
 To lean upon.
 To expect.
 To stay a good while.
 To be hushed.
 To dwell with others.
 To lie over.
 To lie under.
 To be in an ill taking.
 To lie in wait.
 To be in love.
 To be a-bed.
 To be bed-rid.
 To live in the country.
 To be in health.
 To stand still, or to be quiet.
 To stand neuter.
 I shall stand to whatsoever you
 shall think fitting.

*A difficuldade está em, &c.
Estar por alguém,*

The difficulty consists in, &c.
To stand for one, to be of his
side.

*Estar por, or em lugar de, &c.
Elle estava na altura do Cabo
da Boa Esperança,*

To stand for, or signify.
He stood off the Cape of Good
Hope.

*Eu não quero estar as razões
com vosco,*

I won't stand, or dispute, with
you.

*Está quanto quizeres,
Aonde estais de casa?*

Stay as long as you please.
Where do you live?

*Estarei pello que disser a pessoa
que for de vosso mayor agra-
do,*

I'll refer it to whom you please.

*Não podemos estar por isso,
Não quero estar pella vossa sen-
tença,*

We can't stand to that.
I won't take your judgment.

Como está vnce?

How do you do, sir?

Estar, joined with the infinitive of a verb and the particle *para*, signifies to be ready, or about doing a thing, which has always reference to the signification of the verb; as,

*Estou para ir,
Estou para comprar 'hum ca-
vallo,*

I am going, I am ready to go.
I am about buying a horse.

*Estou para cazarme,
Esta casa esta para cair,
Estou para dizer,*

I am going to be married.
This house is ready to fall.
I dare say.

*Não está no meu poder,
Estar com a bocca aberta (me-
taph.)*

It is not in my power.
To stare, to look, to hearken
attentively.

*Estar de regimento,
Estar fiado em alguém,*

To keep to a diet.
To trust to, to rely or depend
upon one.

*Estar no fundo,
Estar de frente,
Estar em competencia,
Estar ao lume,
Estar de longe,
Estar ao ar,
Estar alto,*

To lie at the bottom.
To lie over-against.
To stand in competition.
To stand by the fire.
To stand at a distance.
To stand in the air.
To stand high, or in a high
place.

Estar á mão direita de alguém,

To be at one's right hand, to
have the first place.

Elle

<i>Elle esteve em perigo de afogar-se,</i>	He was like to be drowned.
<i>Não estar no caso de, &c.</i>	To not be able, or in the case of, &c.
<i>Estar á ordem de alguém,</i>	To be at one's disposal.
<i>Isso não está nos termos,</i>	That is not right, it won't do.
<i>Não estou no caso,</i>	I don't understand the case.
<i>Estar ás razões,</i>	To contend, to strive, or quarrel.
<i>Estar bem com alguém,</i>	To be in favour with one, to live in friendship with him.
<i>Estar bem,</i>	To be well, to be at one's ease.
<i>Bem aviado estaria eu, se, &c.</i>	It wou'd be very bad for me, indeed, if, &c.
<i>Estar em conceito de homem honrado,</i>	To be looked upon as an honest man.
<i>Estar na fé,</i>	To believe, to think, or suppose.
<i>Estar de posse,</i>	To possess, to have the possession of a thing.
<i>Deixai estar isso,</i>	Let that alone.
<i>Estar em si,</i>	To be in one's right wits.
<i>Estar fora de si,</i>	To be out of one's wits.
<i>Deixai-vos estar</i> (a fort of threatening)	I'll be revenged on you, you shall pay for it.

We have already observed the difference between *ser*, and *estar*. See page 55.

Of the different Significations of fazer and fazer-se.

Fazer signifies *to do, to make, to create*; also *to form of materials*; also *to feign, to seem, to make as if*.

<i>Elle fez que não o via,</i>	He made as if he did not see it
<i>Fazer huma saúde,</i>	To drink or to toast a health.
<i>Elle lhe fez cortar a cabeça,</i>	He caused his head to be cut off.
<i>Fazer pé atraz</i> (metaph.)	To fall or draw back, to give ground; also yield, to submit.
<i>Que tendes vos que fazer com isto?</i>	What have you to do with it? or what is that to you?

Fazer brio de alguma cousa,

Fazer fim ao desejo,

Fazer por alguma cousa,

Faço por isso,

Fazer ao negocio, or ao caso,

Fazer esmolas,

Fazer gasto,

Fazer gosto,

*Fazer o gosto, or a vontade a
alguem,*

Fazer paralelo,

Fazer de comer,

Fazer fumo,

Fazer auxente a alguem,

Faz frio,

Fazer gente,

Fazer em pedaços,

Fazer zombaria de alguem,

Não façais caso disso,

Fazer agoada,

Isto me faz vir a agoa á boca,

Fazer alto,

*Fazer casa (in playing at
draughts)*

Fazer a cea,

Fazer caras,

Fazer enredos,

Fazer carrancas,

Fazer caso,

Fazer de tripas coração,

*Fazer muito caso de alguma
cousa,*

• Não faço caso delle,

Fazer festa,

Fazer huma festa,

To make a pride of a thing,
to take glory in it.

To satisfy one's desire, or
longing.

To take pains, to endeavour,
to labour to a certain pur-
pose, to work for a certain
end.

I endeavour after it.

To come to the purpose.

To give alms.

To spend.

To like, to be pleased with,

To please one, to comply
with one's desire.

To parallel, to compare.

To dress the meat.

To smoak.

To believe one absent.

It is cold.

To raise men, soldiers.

To pull into pieces.

To mock, or to laugh at a
person.

Do not mind that.

To take in fresh water.

This makes my teeth, or
mouth, water.

To halt in a march.

To put two men in the same
square.

To get supper ready.

To make mouths.

To form a secret design against
another.

To powt.

To make account of, or
esteem.

To make one's utmost efforts.

To make great account of a
thing, to make much of it,

I don't mind him.

To endear, to fondle.

To give an entertainment, to
feast.

Fazer

<i>Fazer as vezes de alguém,</i>	To make any business for another.
<i>Fazer trapanças,</i>	To chicanee, to cavil, to use tricks, or quirks.
<i>Fazer lugar,</i>	To make room.
<i>Fazer mercê,</i>	To grant a favour.
<i>Fazer ouvidos de mercader,</i>	To make as if one were deaf.
<i>Fazer suas necessidades,</i>	To ease one's self, to go to stool.
<i>Ter que fazer,</i>	To be busy.
<i>Fazer exercicio,</i>	To use exercise.
<i>Fazer exercicio (a military word),</i>	To exercise.
<i>Os soldados estão fazendo exercicio,</i>	The soldiers exercise.
<i>Que fazeis aqui?</i>	What make you here?
<i>Fazer hum vestido,</i>	To make a suit of cloaths.
<i>Fazer huma ley, hum discurso,</i>	To make a law, a speech.
<i>Fazer guerra,</i>	To make war.
<i>Fazer saber alguma cousa a alguém,</i>	To make one acquainted with a thing.
<i>Fazer enraivecêr alguém,</i>	To make one mad.
<i>Fazer huma conta,</i>	To cast up an account.
<i>Fazer conta,</i>	To intend, or to propose.
<i>Elle fazia huma conta, e sabia-lhe outra,</i>	He was much disappointed.
<i>Fazer contas com alguém,</i>	To settle the accounts with one.
<i>Isso não me faz nada,</i>	It makes nothing to me, that does not concern me.
<i>Fazer pausa,</i>	To make a stand.
<i>Fazer de alguém tolo,</i>	To make a fool of one.
<i>Fazer dinheiro de alguma cousa,</i>	To make money of a thing, to sell it.
<i>Tornar a fazer,</i>	To make a gain.
<i>Fazer a razão,</i>	To pledge one.
<i>Ter que fazer com alguém,</i>	To deal with one, or to have to do with one.
<i>Fazer a alguém hum givão na cara,</i>	To mark one in the face.
<i>Fazer honra,</i>	To honour.
<i>Fazer fé,</i>	To make known, to testify, to witness.
<i>Fazer forte,</i>	To fortify, or strengthen.

<i>Fazer menção,</i>	To mention.
<i>Fazer mal,</i>	To hurt.
<i>Fazer de alguém o que huma pessoa quer,</i>	To dispose of one.
<i>Fazer huma aposta,</i>	To lay a wager.
<i>Faz vento,</i>	The wind blows.
<i>Faz hoje outo dias,</i>	This day se'nnight, or a week ago.
<i>Fazer vida com alguém,</i>	To cohabit, or dwell together.
<i>Fazer a sua vontade,</i>	To do as one pleases.
<i>Fazer o possível;</i>	To do one's best, or endeavour, to do one's utmost.
<i>Não fareis nada com isso,</i>	You will do no good in it.
<i>Não façais mais assim,</i>	Do so no more.
<i>Se tornardes a fazer assim,</i>	If ever you do so again.
<i>Dezejo que faça a sua fortuna,</i>	I wish he may do well.
<i>Custou-me muito a fazello vir,</i>	I had much to do to get him to come.
<i>Fazer a outrem o que quizeram- os que outrem nos fizesse a nós,</i>	To do by others as we would be done by.
<i>Não tenho que fazer com isso,</i>	I have nothing to do with it.
<i>Fazer o que alguém manda,</i>	To do as one is bid.
<i>Ter que fazer cum huma molher carnalmente,</i>	To have carnally to do with a woman.
<i>Fazei de mim o que vos pa- recer,</i>	Do with me as you shall think fit.
<i>Fazer hum grande estrondo,</i>	To keep a heavy do.
<i>Elle foi o que fez tudo naquelle negocio,</i>	He was the do-all in that business.
<i>Que fareis hoje?</i>	What will you do to-day? or how do you employ your- self to-day?
<i>Fazer hum filho a huma mol- her,</i>	To get a woman with child.
<i>Fazer o seu curso,</i>	To finish its course, as a star does.
<i>Fazer huma boa casa,</i>	To raise, to set up one's family.
<i>Fazer a barba,</i>	To shave.
<i>Fazer a cama,</i>	To make the bed.
<i>Não sei que lhe fazer,</i>	I can't help it.
<i>Fazer grande negocio,</i>	To drive a great trade.
<i>Fazer o seu officio,</i>	To exercise, or discharge.
<i>Fazer profissão,</i>	To profess.

Todos

Todos o fazião morto,

They gave out that he was dead.

Fazer vir,

To call, or send for.

Fazer entrar, ou sabir alguem,

To call in, or out, to bid one come in, or out.

Isto não faz nada,

It is no matter.

Naõ sei que fazer disso,

I have no need of it.

Ja não tenho que fazer com elle,

I have done with him.

Fazer hum livro,

To write a book.

Fazer amizade com alguem,

To make friendship, to get into friendship with one.

Fazer exemplo em alguem, or castigallo para dar exemplo,

To make one a public example.

Fazer huma cousa muito ao desentendido,

To do a thing very covertly, so that people can't apprehend that it is done on set purpose, and with a design.

Fazer das suas,

To play the fool, to dodge, to play tricks.

Elle sempre está fazendo das suas,

He is always playing his foolish tricks.

Fazer fôscas,

To bully, to provoke, to excite by words, or actions of contempt; also to elude, or deceive by false show.

Fazer de pessoa,

To behave courageously.

Fazer jurar alguem,

To tender the oaths to one, to put one to his oaths.

Fazer saltar, or voar pellos ares,

To blow up.

Fazer boa vezinhança,

To keep fair with one's neighbours.

Fazer lenha,

To fell wood.

Fazer a ronda,

To walk the rounds.

Fazer dividas,

To run into debt, to contract debts.

Faz luar,

The moon shines.

Fazer violencia,

To offer violence.

Fazer-se ao trabalho,

To inure one's self to hardships.

Fazer-se tolo,

To play the ninny.

Fazer-se velho,

To grow old, or to grow in years.

Fazer-se feo,

To grow ugly.

Fazer-se soberbo,

To grow proud.

Faz-

Faz-se tarde,

It grows late.

Fazer-se signifies also to feign, to pretend, to seem, to make as if.

Faz-se mouco,

He won't hear.

The different Significations of ter and ter-se.

<i>Ter que fazer,</i>	To be busy.
<i>Ter odio,</i>	To hate.
<i>Ter por costume,</i>	To be wont.
<i>Ter alguém por ignorante,</i>	To believe one ignorant.
<i>Ter cuidado de,</i>	To be careful of.
<i>Ter cuidados,</i>	To be full of care, or thoughtful.
<i>Ter fastio,</i>	To loath, to see food with dislike.
<i>Ter animo,</i>	To have courage.
<i>Ter boa fama,</i>	To be well spoken of.
<i>Ter cara d'aço,</i>	To have a brazen face.
<i>Ter necessidade,</i>	To be in want.
<i>Ter pressa,</i>	To be in haste.
<i>Ter muitos fumos,</i>	To be very proud.
<i>Ter grande presumpção,</i>	To presume much on one's self.
<i>Ter razão,</i>	To be in the right.
<i>Não ter razão</i>	To be in the wrong.
<i>Ter alguma coisa debaixo da lingua,</i>	To have a thing at one's tongue's end.

Ter alguma coisa na ponta da lingua, we say, to have a thing at one's fingers ends, to have it perfect. They also say, *saber alguma coisa nas pontas dos dedos*, which exactly answers to our English phrase.

<i>Ter feições feiticeiras,</i>	To have a taking look.
<i>Ter má fama,</i>	To be ill spoken of.
<i>Ter ciúmes,</i>	To be jealous of.
<i>Ter meyo,</i>	To be able, or have means.
<i>Ter no pensamento,</i>	To bear in mind.
<i>Ter obrigação,</i>	To be obliged.
<i>Ter medo,</i>	To be fearful.
<i>Ter razão, e mais que razão,</i>	To have reason to spare.

Que

Que tendes vos com isso?
Ter carruagem, e criados,
Ter a alguém suspenso,
Homem que tem boa feição,

Ter mesa franca,

Ter frio,
Ter as costas quentes em alguém.

Ter por bem.
Tenho-o por doudo,
Ter mão na sua resolução,
Ter com que,
Não tendes de que vos queixar,

Não tendes que, &c.

Isto não tem nada que fazer,
com o que eu digo,
Ter entre mãos,

Tenho isso por certo,
Ir ter com alguém,
Venho ter com vme para saber
como passa a senhora fulla-
na,

Ir ter a algum lugar,
Esta rua vai ter ao mercado,

Ter alguém por si,

Temos por nós a autoridade
dos mais prudentes,
Ter para si,

Ter em muita,
Ter em pouco,
Ser tido em boa conta,

Ter mão,
Ter mão nalguma cousa,

What is that to you?
 To keep a coach and servants.
 To hold one in suspense.
 A man of good address, a polite man.

To keep open table, to keep a table where a man may come without bidding.

To be cold.
 To be backed, or supported by one.

To approve of, or consent. I take him to be mad.
 To be still in one mind.
 To have wherewith.

You have no reason of complaint.

It is useless, or it will be to no purpose for you to, &c.
 That is nothing to the purpose.

To have in hand, or in one's possession.

I hold that for a certainty.
 To address one's self to one.
 I address or apply myself to you to know how misfs such a one does.

To go to a place.
 This street strikes or goes into the market.

To be supported, or protected by one.

We have the wisest men of our side, or of our opinion.
 To think, or imagine, to reckon.

To set much by.
 To value but little.
 To be esteemed, regarded, or valued, to be in great esteem.

To hold or keep in, to restrain.
 To bear up, to support, to prop, to keep up, to hold up.

Ato-

<i>Atomos que tem mão huns nos outros,</i>	Atoms that stick together.
<i>Tenha mão, or tem mão,</i>	Hold, stop.
<i>Ter,</i>	To contain.
<i>Ter-se em pé,</i>	To stand, to stand up.
<i>Ter-se bem a cavallo,</i>	To sit fast, or well on horse-back.
<i>Ter-se em casa,</i>	To keep at home.
<i>Ter-se com alguém,</i>	To hold out, to resist, to stand against one, to cope with one, to oppose, or resist him.
<i>Não me posso ter com rizo.</i>	I can't forbear laughing.
<i>Não se pode ter, que não falle,</i>	He can't forbear speaking.

The different Significations of querer.

Querer signifies to will, to be willing, and to believe; as,

<i>Querem alguns,</i>	Some believe.
<i>Querer bem,</i>	To love.
<i>Querer mal,</i>	To hate.
<i>Antes querer,</i>	To have rather.
<i>Queira Deos,</i>	God grant it, God send it may be so.
<i>Mas quero que assim seja,</i>	I grant it, suppose it were so.
<i>Que quer dizer aquelle homem?</i>	What does that man mean?
<i>Que quer dizer isto?</i>	What means this? what's the meaning of that?
<i>Isto quer dizer que, &c.</i>	The meaning is that, &c.
<i>Eu quero absolutamente que, &c.</i>	I positively resolve that, &c.
<i>Eu assim o quero,</i>	I'll have it so.
<i>Elle quer que vós obedecais,</i>	He will have you obey.
<i>Não quero,</i>	I will not, I won't.
<i>Elle o fará quando quizer,</i>	He will do it when he pleases, or when he has a mind to it.
<i>Elle quer partir amanhã,</i>	He intends, or has a mind, to set out to-morrow.
<i>O mal que lhe eu quero me venha a mim,</i>	I wish him no more harm than I do myself.

Haver, to have.

<i>Tu has de hir,</i>	You must go.
<i>Elle ha de vir hoje,</i>	He is to come to-day.

<i>Se eu houver de hir,</i>	If I shall be obliged to go.
<i>Aindaque isso me houvesse de</i>	Though I were to lose my
<i>custar a vida,</i>	life for't.
<i>Elle está todo nũ, e ha de ter</i>	He is all naked, he must needs
<i>muyto frio,</i>	be very cold.
<i>Haveis vós de estar em casa,</i>	Shall you be at home?
<i>Eu hei de achar-me lá,</i>	I must be there.
<i>Elle há de ser enforcado,</i>	He is to be hanged.
<i>Eu hei de receber dinheiro,</i>	I am to receive money.
<i>Vós he que haveis de jogar,</i>	You are to play.
<i>Aquillo he que vos havieis de</i>	You should do that.
<i>fazer,</i>	
<i>Haver por bem,</i>	To take in good part.
<i>Haver por mal,</i>	To take in ill part.
<i>Que ha de ser,</i>	That is to be hereafter.
<i>Aquillo nunca ha de ser,</i>	That will never be.
<i>Eu hei de ser a causa da sua</i>	I shall be the death, or ruin
<i>morte, ou ruina,</i>	of him.
<i>Para haver de fallar, ouvir,</i>	In order to speak, hear, &c.
<i>&c.</i>	
<i>Que ha de ser de mim?</i>	What is to become of me?
<i>Haver filhos,</i>	To beget, to become the
	father of children.
<i>Haver filhos de huma mulher,</i>	To beget on, or upon a wo-
	man.
<i>Livros do deve, e ha de haver,</i>	Books of debtor and creditor.
<i>Haver mister,</i>	To want.
<i>Há mister apressar-se,</i>	It is necessary to haste, or to
	make haste.

Haver, when impersonal, is rendered into English by the verb *to be*, preceded by *there*; as,

<i>Há,</i>	There is, or there are.
<i>Ha homens tão malvados,</i>	There are men so wicked.
<i>Havia huma mulher,</i>	There was a woman.
<i>Há alguns bons e outros máos,</i>	There are some good, and
	some bad.
<i>Há muytas casas,</i>	There are several houses.
<i>Há alguma cousa de novo?</i>	Is there any news?
<i>Há mais de huma hora,</i>	It is above an hour since.
<i>Há muyto tempo,</i>	Long since.
<i>Há perto de huma hora que,</i>	It is almost an hour since he
<i>elle sabio,</i>	went out.
<i>Há hum anno,</i>	A year ago.

Há

<i>Há oito dias,</i>	Eight days ago.
<i>Há perto de 20 legoas daqui lá,</i>	It is near upon 20 leagues thither.
<i>Naõ há,</i>	There is not.
<i>Elle cuida que naõ há mais que purgar,</i>	He believes that purging is all in all, or that purging is the only remedy in such a case.
<i>Haver-se, v. r.</i>	To carry, to behave one's self.
<i>Elle sabe como se ha de haver, or elle sabe como ha de haver-se,</i>	He knows how to behave himself.
<i>Elle houve-se de maneira que, &c.</i>	He behaved himself in such a manner, that, &c.

N. B. When this verb is used impersonally, it is always followed by the particle *de*; as,

<i>Ha-se de mister dinheiro,</i>	Money is wanted.
<i>Ha-se de fazer, ou dizer isto,</i>	This must be done or said.
<i>Ha-se de fazer o que elle quiser,</i>	People must do what he pleases.

Hir, a neuter and irregular verb, *to go, to walk, to march*; also, *to grow, to reach any estate gradually, to be going.*

<i>Hir por már e por terra,</i>	To travel by sea and land.
<i>Come vão os vossos negocios?</i>	How go your concerns?
<i>Tudo vai bem,</i>	All is well, all goes well.
<i>As suas cousas vão muyto mal,</i>	Things go very ill (or very hard) with him.
<i>Hir á mão,</i>	To hinder, to obstruct, to prevent, to obviate.
<i>Hir passando,</i>	To grow out of fashion or use.
<i>Hir andando,</i>	To go on or forward, to keep or hold on his way; also to proceed, to continue on, to prosecute.
<i>Hir andando, or passando,</i>	To shift, to pass life not quite well, to live though with difficulty.
<i>Que vai de novo?</i>	Is there any thing new?
<i>Que vai nisto? or onde vai isto a dar comsigo?</i>	What of all this?

Hir

Hir debaixo,

Hir para,

Quanto mais vamos para a primavera, mais compridos são os dias,

Hir de mal para peor,

Hir diante,

Hir por diante,

Hir ao encontro,

Hir ao fundo,

Hir e vir,

Não faço mais do que hir e voltar,

Isso já lá vai,

Eilo lá vai,

Eilo vai,

Que vos parece daquella mulher? eilo vai, ella não he fea,

Eilo vai, folgo que assim seja, Como as cousas agora vão,

Por que parte ides,

Deos vá convosco,

Hir á roda do mundo,

Hir com alguém,

Esta travessa vai ter á rua larga,

Eu o irei ver de caminho,

Hir continuando o seu caminho,

Hir fóra do seu caminho,

Hir hum de huma banda, e outro da outra,

Hir para trás,

Hir detrás,

Hir atrás de alguém,

Hir em alcance de alguém,

Hir buscar,

Hir para dentro,

Hir para fóra,

To come by the worst.

To approach, to go near.

The nearer the spring, the longer the days.

To grow worse and worse.

To go before.

To go on, or forward.

To go to meet.

To sink, or fall to the bottom.

To go to and fro, to go and come.

I will not stay, I shall be back presently.

'Tis a thing past and done.

There he goes.

So so, pretty well.

How do you like that woman? She is so so, she may pass.

Well, well, I am glad on't.

As things go now, as the world goes.

Which way d'ye go?

The Lord of heaven go with you.

To go about the world.

To go along with one.

This lane goes into the broad street.

I will call upon him as I go along.

To go along.

To go out of one's way.

To go asunder.

To go backward.

To go behind.

To pursue, to go after one.

To go after one, in order to overtake him.

To go for, or fetch.

To go in.

To go out.

Hir

Hir peregrinando,
Hir fazer huma embaxada,
Hir ver, cantar, &c.
Vamos,
Hir fazer hum negocio,
Hir com a maré,
Hir par a par com alguem,
Vai para quatro meſes que eu
aqui cheguei,

Ide em paz,
O tempo vai abrandando,
Hir (at cards),
Hir-se, v. r.

Hir-se a olha, ou a panella,
Hir-se o enfermo,
A quarésma vai se acabando,
Hir-se,

Nada se vai mais depressa que
o tempo,

Aquelles montes vão se esten-
dendo,

Hir-se embora,
Esperai até que a calma se va
embora,

Vai-te embora ; que não sabes
engodar a gente,

Hir-se de huma carta (at cards)

Vai-se fazendo tarde,

Vai-se chegando a noite,

Vai se chegando o tempo da sega,

Vai-se acabando o meu consula-
do,

Hir-se escapulindo,

Hir-se á mão,

Hir-se impersonal ; as, vai-se, they go ; foi-se,
they are gone ; hir-se ha, they shall go.

To go a pilgrimage.
 To go on an embassy.
 To go to see, to sing, &c.
 Come, come on.
 To go upon a business.
 To go with the tide.
 To go cheek by jole with one.
 It is now going on four
 months since I came hi-
 ther.

Depart in peace.
 The weather grows mild.
 To go, to lay, to stake, to set.
 To go, to go away, to go
 one's way, to depart, also
 to run or leak.

Is for the pot to boil over.
 Is for a sick man to die.
 Lent draws to an end.
 To slip, or pass away (as
 time).

Nothing goes faster than
 time.

Those mountains extend, or
 stretch themselves.

To go away, also to be over.
 Stay till the heat be over.

Away, or go, you know not
 how to wheedle people.

To throw away a card.

It grows late.

The night draws on.

It grows near harvest.

My consulship is almost at an
 end.

To sneak away.

To refrain, to forbear, to ab-
 stain.

To pray.

<i>Senhor, como amigo, faça-me o favor,</i>	Dear sir, do me the favour
<i>Eu vos peço, or peçovos,</i>	I pray you.
<i>Peçolhe em cortesia,</i>	I beseech you.
<i>Peçolho encarecidamente,</i>	I intreat, or conjure, you to do it.
<i>Peçolhe por favor que, &c.</i>	I beg of you that, &c.
<i>Faça-me a fineza,</i>	Do me the kindness.
<i>Peçolhe perdão,</i>	I beg your pardon.

Expressions of Kindness.

<i>Minha vida,</i>	My life.
<i>Minha alma,</i>	My dear soul.
<i>Meu amor</i>	My love.
<i>Meu querido, minha querida,</i>	My little darling.
<i>Meu coração,</i>	My dear love, my love.
<i>Filho do meu coração,</i>	My dear child.
<i>Filha da minha alma,</i>	My little honey.

To shew Civility.

<i>Agradeço a v^mce,</i>	I thank you.
<i>Dou a v^mce os agradecimentos,</i>	I give you thanks.
<i>Beijo as mãos de v^mce,</i>	I kiss your hand.
<i>Falo-hei com todo o gosto,</i>	I will do it chearfully.
<i>Com todo o meu coração,</i>	With all my heart.
<i>De muito boa vontade,</i>	Heartily, willingly.
<i>Veja v^mce se o posso servir nalguma cousa,</i>	See if it is in my power to serve you.
<i>Disponha v^mce como lhe parecer deste seu criado,</i>	Do what you please with your servant.
<i>Estou esperando pellas ordens de v^mce</i>	I wait for your commands.
<i>Fa que v^mce assim ordena,</i>	Since you will have it so.
<i>As ordens de v^mce</i>	At your service.
<i>Fico muito obrigado a v^mce</i>	I am very much obliged to you.
<i>Quer v^mce que eu faça alguma cousa,</i>	Have you any thing to command me?
<i>Sem cerimonia,</i>	Without ceremony.
<i>Não tem v^mce mais que fallar,</i>	You need but to speak.
<i>Faça-me a honra de me por aos pés da s^{ra}</i>	Present my respects, or duty, to my lady.

R

Não

<i>Não sei como agradecer a v'ra</i> <i>tantos favores,</i>	I know not how to make a proper return for so many favours.
<i>Não sou de cumprimentos,</i> <i>Deixemos estes cumprimentos,</i>	I am not for ceremonies. Away with these ceremonies, or compliments.
<i>Isso he o melhor,</i>	That is the best way.

To give Tokens of Affirmation, Consent, Belief,
and Refusal.

<i>He verdade,</i>	It is true.
<i>He isso verdade?</i>	Is it true?
<i>He muito verdade,</i>	It is but too true.
<i>Para diservos a verdade,</i>	To tell you the truth.
<i>Com effeito he assim,</i>	Really it is so.
<i>Quem duvida disso?</i>	Who doubts it?
<i>Não ha duvida nisso,</i>	There is no doubt of it.
<i>Parece-me que sim, que não,</i>	I think so, not.
<i>Aposto que sim,</i>	I lay it is.
<i>Aposto que não,</i>	I lay it is not.
<i>Creame v'ra</i>	Do believe me?
<i>Está v'ra zombando?</i>	Don't you jest?
<i>Falla v'ra de veras?</i>	Are you in earnest?
<i>Fallo de veras,</i>	I am in earnest.
<i>Pois, esta feito,</i>	Well, let it be so.
<i>Pouco a pouco,</i>	Softly, fair and softly.
<i>Isso não he verdade,</i>	It is not true.
<i>Não ha tal cousa,</i>	There is no such thing.
<i>He mentira,</i>	It is a lie.
<i>Estava zombando,</i>	I did but jest.
<i>Seja muito embora,</i>	Let it be so.
<i>Não quero,</i>	I won't, I will not.

To consult.

<i>Que se ha de fazer?</i>	What is to be done?
<i>Que faremos?</i>	What shall we do?
<i>Que lhe parece a v'ra que eu faça?</i>	What do you advise me to do?
<i>Que remedio tem isso?</i>	What remedy is there for it?
<i>Façamos assim,</i>	Let us do so, & so.
<i>Façamos huma cousa,</i>	Let us do one thing.
<i>Será melhor que,</i>	It will be better that.
<i>Seria melhor que,</i>	It would be better that.

Esperai

*Esperai hum pouco,
Deixame com isso,
Antes quizera.
Se isso fosse comigo,
Tudo he o mesmo,*

Stay a little.
Let me alone.
I had rather.
Were I in your place
It is all one.

Of Eating and Drinking.

*Tenho fome,
M rro de fome,
Coma vmce alguma cousa,
Que quer vmce comer?
Quer vmce comer mais?
Tenho sede,
Ja matei a fome,
Tenho muita sede,
Morro de sede,
Deme de beber,
Viva vmce muitos annos,
Eu beberia hum copo-de vinho,
Pois beba vmce
Tenho bebida bastante,
Nao posso beber mais,
Ja matei a sede,*

I am hungry.
I am almost starved.
Eat something.
What will you eat?
Will you eat any more?
I am dry, or thirsty.
I have no more stomach.
I am very dry.
I am almost dead with thirst.
Give me some drink.
I thank you.
I could drink a glass of wine.
Drink then.
I have drank enough.
I can drink no more.
I am no more thirsty, or my
thirst is quenched.

Of Going, Coming, Stirring, &c.

*Donde vem vmce?
Para onde vai vmce?
Venho de; vou para, or a,
Quer vmce subir, ou descer?*

From whence do you come?
Where do you go?
I come from; I am going to.
Will you come up, or come
down?

*Entre vmce, sabia vmce,
Nao se bula daqui,
Chegue-se para mim,
Va-se vmce
Vem ca,
Espere por mim,
Nao va tao depressa,
Tire-se de diante de mim,
Nao me toque,
Deixe estar isso,
Estou bem aqui,
Abra vmce a porta,*

Come in, go out
Do not stir from hence.
Come near to me.
Go your way, be gone.
Come hither.
Stay for me.
Do not go so fast.
Get you out of my
Do not touch me.
Let that alone.
I am well here.
Open the door.

*Feche a porta,
Abra, ou feche, a janella,*

Shut the door.
Open the window, or shut
the window.

*Venha vme^a por aqui,
Passe por lá,
Que procura vme^a ?
Que perdeo vme^a ?*

Come this way.
Pass that way.
What do you look for ?
What have you lost ?

To wish well to a Person.

*O Ceo vos guarde,
Deos vos de boa fortuna,
Dexejo-vos todo o bem,*

Heavens preserve you.
God send you good luck.
I wish you every thing that
is good.

*Deos vos ajude,
Deos vos perdoe,
Ide com Deos,
Até vernos,
Bom proveito faça a vme^a*

God assist you.
God forgive you.
God be with you.
Till I see you again.
Much good may do you.

To wish ill.

*O diabo te leve,
Maldito sejas tu,
Vai para os quintos infernos,
Vaite enforcar,
Enforcado sejas tu,*

The devil take thee.
A curse on thee.
Away, go to hell.
Go and be hanged.
Would thou wert hanged.

To swear.

*Assim Deos me salve,
Arreventado seja eu,
Em consciencia,*

As God shall help me, shall
save me.
May I burst.
In my conscience.

To threaten and insult.

*Olha que te hei de dar,
Deixa te estar, or cala te que
mo has de pagar,
Juro que te farei arrepender
disso,
Se me enfadares,
Coitado de ti,
Poucas razeons, or cala essa
boca,
Isto basta.*

Take care, I will beat thee.
Thou wilt pay it me.

I swear thou shalt repent of it.

If you put me into a passion,
Woe be to thee.

Hold your tongue, don't speak
to me.

It is enough, it is sufficient.

To

To mock, to blame, and to call.

Que belo focinho!
Que cara de mono!
 Cornudo,
 Trapaceiro,
 Embusteiro,
 Mexeriqueiro,
Que belo sujeito!
 Velhaco,
 Maroto,
 Má casta,
 Tonto,
 Afneirão,

O the fine snout!
 What an ape's face!
 A cuckold.
 A chicaner.
 A cheat, an impostor.
 A tale bearer, a tell-tale.
 O the dull thing!
 A knave.
 A rogue, a rascal.
 Cursed race.
 Giddy-brains, blunderbuss.
 A great beast, a thick-skull.

To admire.

O Deos!
 He possível!
Quem teria imaginado, crido,
 dito!
Que animal!
Que maravilha! or *o que mi-*
 lagre!
Não me maravilho!
Como pode ser isto! or *Como*
he possível!
Eis aqui como são as cousas
deste mundo!

O God!
 Is it possible!
 Who would have thought,
 believed, said.
 What a beast it is!
 O strange!
 I don't wonder!
 How can that be!
 So goes the world!

To shew Joy and Displeasure.

Que gosto!
Que gloria!
Que alegria!
O que contentamento he o meu!
Que felicidade!
Sinto isso,
Sinto isso na alma,
Sinto isso no coração,
O que disgracia he a minha!

What pleasure!
 What glory!
 What joy!
 How pleased I am!
 What happiness!
 I am sorry for it.
 That touches my very soul.
 It pierces me to the heart.
 O how unhappy am I!

To reproach.

<i>Affrontar-me desta sorte!</i>	To affront me thus!
<i>Assim he que se trata?</i>	Do you deal thus?
<i>Olha maroto!</i>	You rogue!
<i>Que bella cortesia!</i>	O what fine manners!
<i>Não deveria tratar comigo desta sorte,</i>	Thou oughtest not to treat me thus.
<i>Parece-te bem?</i>	Dost thou think that is well?
<i>Aprende, pedaço d'asno,</i>	Learn, beast as thou art.
<i>Olha como me trata este animal,</i>	See the brute, how he uses me.
<i>Olhai que velhaco he este,</i>	Do but behold that rascal.
<i>Que diabo tem elle feito?</i>	What the devil has he done?
<i>Pois, ainda teimais?</i>	What, are you obstinate still?

To call.

<i>Ouve,</i>	Heark.
<i>Onde estás?</i>	Where art thou?
<i>Huma palavra,</i>	A word.
<i>Duas palavras somente,</i>	I'll speak but two words to you.

To shew Uneasiness, Trouble, and Sorrow.

<i>Sinto, or pesame,</i>	I am sorry.
<i>Deixame,</i>	Let me be quiet.
<i>Peço-te que me deixes,</i>	Prithee get thee gone.
<i>Não me quebres a cabeça,</i>	Do not break my head.
<i>Ora vamos, deixame.</i>	Away, away.
<i>Deixame vai com Deos,</i>	Go, go, God be with you.
<i>Vaite daqui, or vaite embora,</i>	Get thee gone from hence.
<i>Vai tratar da tua vida,</i>	Go mind your own business.
<i>Vaite na ma hora, or vaite co diabo,</i>	Go to the devil.
<i>Não me faças a cabeça tonta,</i>	Do not make me giddy.
<i>Fa me tens dito isso hum cento de vezes,</i>	You have told it me a hundred times already.

To ask.

<i>Que novas ha?</i>	What news?
<i>Que he isto? que ha?</i>	What is this, what is the matter?

Onde

Onde ides?	Where are you a-going?
Donde vindes?	Whence come you?
Que quer dizer?	What means?
De que serve?	To what purpose?
Que vos parece?	What do you think?
Quem teve tal atrevimento?	Who is that has been so bold?
Que dizem? que se diz?	What do they say?
Como diz v ^m ce?	How do you say?
Por que não me responde?	What don't you answer for?

To forbid.

Deixai estar isso,	Let that alone.
Não toqueis,	Do not touch.
Não digais nada,	Say not a word.
Guardai-vos,	Have a care.

Of speaking, saying, doing, &c.

Falle v ^m ce alto,	Speak loud.
Falle v ^m ce manso,	Speak low.
Com quem falla v ^m ce?	Who do you speak to?
Falla v ^m ce comigo?	Do you speak to me?
Falle-lhe,	Speak to him, or to her.
Falla v ^m ce Portuguez?	Do you speak Portuguese?
Que diz v ^m ce?	What do you say?
Não digo nada,	I say nothing.
Ella não quer calar-se,	She will not hold her tongue.
Ouvi dizer que —	I was told that —
Affim mo disserão,	I was told so.
Affim dizem,	They say so.
Affim dizem todos,	Every one says so.
Quem lho disse a v ^m ce?	Who told it you?
Dissemos o Sr. A.	Mr. A. told it me.
Pois elle he que lho disse?	Did he tell you so?
Pois ella he que o disse?	Did she tell it?
Quando o ouvio v ^m . dizer?	When did you hear it?
Disserão-mo hoje,	I heard it to-day.
Não posso cre-lo,	I can't believe it.
Que diz elle?	What does he say?
Que vos disse elle?	What did he say to you?
Elle não me disse nada,	He said nothing to me.
Não lho diga v ^m .	Do not tell him that.
Eu lho direi,	I'll tell him, or her of it.
Não diga nada,	Say not a word.
Disse v ^m . aquillo?	Did you say that?

<i>Não o disse,</i>	I did not say it.
<i>Não disse vm. assim?</i>	Did you not say so?
<i>Que esta vm. fazendo?</i>	What are you doing?
<i>Que tem vm. feito?</i>	What have you done?
<i>Não faço nada,</i>	I do nothing.
<i>Não tenho feito nada,</i>	I have done nothing.
<i>Tem vm. acabado?</i>	Have you done?
<i>Que está elle fazendo?</i>	What is he doing?
<i>Que faz ella?</i>	What does she do?
<i>Que quer, or que ordena vm?</i>	What is your pleasure?
<i>Que lhe falta?</i>	What do you want?

Of understanding or apprehending.

<i>Entende-o, or percebeo vm.</i>	Do you understand him well?
<i>bem?</i>	
<i>Percebe vm. o que elle disse?</i>	Did you understand what he said?
<i>Percebe vm, o que elle diz?</i>	Did you understand what he says?
<i>Entendeme, or percebeme vm.?</i>	Do you understand me?
<i>Entendo a vm. muito bem,</i>	I understand you very well.
<i>Não entendo a vm.</i>	I do not understand you.
<i>Sabe vm, a lingua Portugueza?</i>	Do you understand Portuguese?
<i>Não a sey,</i>	I do not understand it.
<i>Tem-me vm. percebido?</i>	Did you understand me?
<i>Agora o percebo,</i>	Now I understand you.
<i>Não se percebe o que elle diz,</i>	One cannot understand what he utters.
<i>Parece gago,</i>	He speaks like a stammerer.

Of knowing, or having Knowledge of.

<i>Sabe vm. isso?</i>	Do you know that?
<i>Não o sei,</i>	I do not know it.
<i>Não sei nada disso,</i>	I knew nothing of it.
<i>Ella bem o sabia,</i>	She knew well of it.
<i>Por ventura não sabia elle isso?</i>	Did he not know of it?
<i>Demos que eu o soubesse,</i>	Suppose I knew it.
<i>Elle não saberá nada disso,</i>	He shall know nothing of it.
<i>Elle nunca soube nada disto,</i>	He never knew any thing about this.
<i>Eu soubeo primeiro, or antes</i>	I knew it before you.
<i>que vm. o soubesse,</i>	

He isto assim ou não?

Is it so, or not?

Não que eu saiba,

Not that I know of.

Of knowing or being acquainted with, forgetting, and remembering.

Conhece-o vm.?

Do you know him?

Conhece-a vm.?

Do you know her?

Conhece-os vm.?

Do you know them?

Conheço-o muito bem,

I know him very well.

Não os conheço,

I do not know them.

Nós não nos conhecemos,

We do not know one another.

Conheço-o de vista,

I know him by sight.

Conheço-a de nome,

I have heard of her.

Elle conheceu-me muito bem,

He knew me very well.

Conhece-me vm.?

Do you know me?

Tenho-me esquecido do seu nome,

I have forgot your name.

Tem-se vm. esquecido de mim?

Did you forget me?

Conhece-vos ella?

Does she know you?

Conhece o Sr. a vm.?

Does the gentleman know you?

Parece que não me conhece,

It appears he does not know me.

O Sr. bem me conhece,

The gentleman knows me well.

Elle ja me não conhece,

He knows me no more.

Tenho a honra de ser su conhecido,

I have the honour to be known to him.

Lembra-se vm. disso?

Do you remember that?

Não me lembro disso,

I do not remember it.

Lembro me muito bem disso,

I do remember it very well.

Of Age, Life, Death, &c.

Que idade tem vm.?

How old are you?

Que idade tem seu irmão?

How old is your brother?

Tenho vinte e cinco annos,

I am five and twenty.

Tem vinte e dous annos,

He is twenty-two years old.

Vm. tem mais annos do que eu,

You are older than I.

Que idade terá vm.?

How old may you be?

He vm. casado?

Are you married?

Quintas vezes tem vm. casado?

How often have you been married?

*Quantas mulheres tem vm. ti-
do?*

How many wives have you had?

Tem

<i>Tem um: ainda pay, e máy?</i>	Have you father and mother still alive?
<i>Meu pay morreo,</i>	My father is dead.
<i>Minha may morreo,</i>	My mother is dead.
<i>Ha dous annos que meu pay morreo,</i>	My father has been dead these two years.
<i>Minha may casou outra vez,</i>	My mother is married again.
<i>Quantos filhos tem um.?</i>	How many children have you?
<i>Tenho quatro,</i>	I have four.
<i>Filhos; ou filhas?</i>	Sons, or daughters?
<i>Tenho hum filho, e tres filhas?</i>	I have one son and three daughters.
<i>Quantos irmãos tem um.?</i>	How many brothers have you?
<i>Não tenho nenhum vivo,</i>	I have none alive.
<i>Todos morrerão,</i>	They are all dead.
<i>Todos havemos de morrer,</i>	We must all die.

Of the Word hora, as a Noun as well as an Interjection.

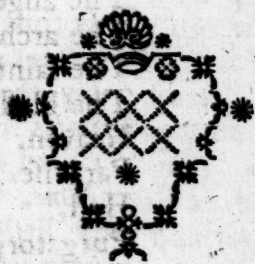
<i>Hora,</i>	An hour, also a particular time.
<i>Eu estarei lá dentro de huma hora,</i>	I will be there within an hour.
<i>Que horas são?</i>	What's o'clock?
<i>São sete horas,</i>	It is seven o'clock.
<i>A que horas estareis vós lá?</i>	At what hour or time will you be there?
<i>As horas que for preciso,</i>	In due or good time, at the time appointed.
<i>Horas desoccupadas,</i>	Leisure hours.
<i>A ultima hora, ou a hora da morte,</i>	The last hour, or the dying hour.
<i>Cada hora,</i>	Every hour.
<i>De hora em hora,</i>	Hourly, every hour.
<i>Meyra hora,</i>	Half an hour.
<i>Hum quarto de hora,</i>	A quarter of an hour.
<i>Huma hora e meya,</i>	An hour and a half.
<i>Perto das nove horas,</i>	About the ninth hour.
<i>Há huma hora,</i>	An hour ago or an hour since.
<i>Fôra de horas,</i>	Beyond the hour, or very late.
<i>A horas,</i>	In time.
<i>Recolher-se a boas horas,</i>	To keep good hours.
<i>Recolher-se fora de horas,</i>	To keep bad hours.
<i>Horas de jantar ou de cear,</i>	Dinner or supper-time.

Perto

<i>Perto das horas de jantar,</i>	About dinner time.
<i>Ainda estais na cama a estas horas?</i>	Are you a-bed at this time of the day?
<i>O relógio dá horas,</i>	The clock strikes.
<i>Ja derão onze horas,</i>	It struck eleven o'clock.
<i>Relógio de hora,</i>	Hour-glass.
<i>Muito a boas horas,</i>	Early, betimes.
<i>A boas horas,</i>	In good time, in time, at the time appointed, in the very nick of time.
<i>Na má hora,</i>	In an ill hour, unluckily, unfortunately.
<i>Vai-te na má hora,</i>	Go to the devil, go and be hanged.
<i>Toda a hora que,</i>	Whenever, at what time soever.
<i>Toda a hora que quizerdes,</i>	At what time you will.
<i>Hora,</i>	Time or hour of child-birth.
<i>Molher que anda para cada hora,</i>	A woman near-her time.
<i>Horas de fazer oração,</i>	Prayer-time.
<i>Horas de hir á igreja,</i>	Church-time.
<i>Horas de hir para a cama,</i>	Bed-time.
<i>Horas de comer,</i>	Times of eating.
<i>Ja não são horas,</i>	The time is past, it is too late.
<i>Chegar a hora,</i>	Is for a person to die.
<i>Estar esperando pella sua hora,</i>	To wait for God's time.
<i>Não ver a hora,</i>	To long, to desire earnestly, to wish with eagerness continued, with <i>em</i> , or <i>de</i> before the thing desired.
<i>São horas de, &c.</i>	Is is time to, &c.
<i>Horas canonicas,</i>	The set time for the clergy to say their office; also those parts of the office itself, called <i>Prime</i> , <i>Tierce</i> , <i>Sixth</i> , <i>None</i> , &c.
<i>Horas,</i>	Any little prayer-book but particularly that in which is the office of the <i>Blessed Virgin</i> .
<i>As quarenta horas,</i>	So they call the space of three days, in which the consecrated Host is exposed and laid to public view.
<i>Conta das horas,</i>	Horography, an account of the hours.
<i>Arte de dividir o tempo em horas,</i>	Horometry.

Hora as an Adverb and Interjection.

<i>Hora deixa-o hir,</i>	Pray let him go.
<i>Hora deixate destas parvoices,</i>	Away with these fopperies.
<i>Hora, deixemo-nos destes com- primentos,</i>	Away with these compli- ments.
<i>Hora vamos, despaxate,</i>	Come, come, make haste.
<i>Hora vamos, não ha perigo,</i>	Away, there is no danger.
<i>Hora vamos, tira daqui isto,</i>	Away with this.
<i>Hora vamos, tem vergonha,</i>	Away for shame.
<i>Hora, eu não posso sofrer aquil- lo,</i>	I cannot away with it.
<i>Hora hum, hora outro,</i>	Sometimes one, sometimes another.
<i>Elles hora estão sobre hum pé, hora sobre outro,</i>	They stand now on one foot and then on another.
<i>Hora, que quer dizer isso?</i>	How now?
<i>Tudo o que he bom, deve ser amado ; hora, Deos he infi- nitamente bom, logo, &c.</i>	All that is good is to be loved, now God is infinitely good, therefore, &c.
<i>Hora, havia hum enfermo, Por hora,</i>	Now there was a sick man. At present, for the present, now, at this time.





VOCABULARY

WORDS most used in DISCOURSE.

Do Ceo e dos Elementos.

Of the Heaven and the Elements.

DE OS,
Jesus Christo,
O Espirito Santo,
A Trindade,
A Virgem,
Os anjos.
Os archanjos,
Os santos,
Os bemaventurados,
O ceo,
O paraíso,
Inferno,
Purgatorio,
Os diabos,
O fogo,
O ar,
A terra,
O mar,
O sol,
A lua,
As estrellas,
Os raios,

GOD.
Jesus Christ.
The Holy Ghost.
The Trinity.
The Virgin.
The angels.
The arch-angels.
The saints.
The blessed.
Heaven.
Paradise.
Hell.
Purgatory.
The devils.
The fire.
The air.
The earth.
The sea.
The sun.
The moon.
The stars.
The rays.

As nuvens,
O vento,
A chuva,
O trovão,
O relampago,
Saraiua,
O rayo,
A neve,
A geáda,
O caramêlo,
O orvalho,
Névoa,
Nevoeiro,
O terremoto,
O diluvio,
O calor,
O frio,

The clouds.
 The wind.
 The rain.
 Thunder.
 The lightning.
 Hail.
 The thunderbolt.
 The snow.
 The frost.
 The ice.
 The dew.
 A fog, or mist.
 A thick fog.
 The earthquake.
 The deluge or flood.
 The heat.
 The cold.

Do Tempo.

Of the Time.

O dia,
A noite,
Meye dia,
Meya noite,
A manhã,
Depois do meyo dia,
Huma hora,
Hum quarto de hora,
Huma meya hora,
Tres quartos de hora,
Hoje,
Ontem,
Amanhã,
Antes d'ontem,
Depois de amanhã,
Depois de jantar,
Depois de cea,
Huma semana,
Hum mês,
Hum anno,
Dia santo,
Dia de trabalho,
O nacer do sol,
O por do sol,

The day:
 The night.
 Noon.
 Midnight.
 The morning.
 The afternoon.
 An hour.
 A quarter of an hour.
 Half an hour.
 Three quarters of an hour.
 To-day.
 Yesterday.
 To-morrow.
 The day before yesterday.
 After to-morrow.
 After dinner.
 After supper.
 A week.
 A month.
 A year.
 A holy-day.
 A working-day.
 The sun-rising.
 The sun-set.

Tempo da sega, or da aceifa, The harvest.
Tempo da vindima, The vintage.

Das Estaçoens do tempo.

Of the Seasons.

A primavera,
O verão,
O outono,
O inverno,

The spring.
 The summer.
 Autumn.
 Winter.

Os Dias da Semana,

The Days of the Week.

Domingo,
Segunda feira,
Terça feira,
Quarta feira,
Quinta feira,
Sesta feira,
Sabado,

Sunday.
 Monday.
 Tuesday.
 Wednesday.
 Thursday.
 Friday.
 Saturday.

Dos Mefes,

Of the Months.

Janeiro,
Fevereiro,
Março,
Abril,
Mayo,
Junho,
Julho,
Agosto,
Setembro,
Outubro,
Novembro,
Dezembro,

January.
 February.
 March.
 April.
 May.
 June.
 July.
 August.
 September.
 October.
 November.
 December.

Dias Santos,

Holy-days of the Year.

Dia de Anno bom,
Dia de Reys, a Epiphania,
A Candelaria,

New Year's Day.
 Twelfth Day.
 Candlemas Day.

A Purificação,
O Entrudo,
Quarta feira de Cinzas,
A Quaresma,
Annunciação,
As Quatro Temporas,
A Semana santa,
Domingo de Ramos,
Quarta feira de Trevoas,
Quinta feira de Endoenças,

Sesta feira da Paixão,
Pascoa da Resurreyção,
Assumpção de N. Sa
As Rogações, or Ladainhas,
Ascensão,
Pentecoste,

Dia do Corpo de Deos,
Dia de S. João
Dia de S. Pedro,
Dia de todos os Santos,
Dia dos Finados,
Dia de S. Martinho,
Dia de Natal,
Vigilia, or vespera,

The Purification.
 The Carnival, or Shrovetide.
 Ash Wednesday.
 The Lent.
 Lady Day in March.
 The Ember Weeks.
 The Holy Week.
 Palm Sunday,
 Wednesday before Easter.
 Maundy Thursday, the last
 Thursday in Lent
 Good Friday.
 Easter Day.
 Lady Day in harvest.
 Rogation Week.
 The Ascension.
 The Pentecost, or Witsun-
 tide.
 Corpus Christi Day.
 Midsummer Day.
 Lammas Day.
 All Saints Day.
 All Souls.
 Martinmas.
 Christmas Day.
 The eve.

Da Igreja e Dignidades Ec- *Of the Church, and Ecclesiastical*
clesiasticas, *Dignities.*

A nave,
Zimbório,
Pináculo,
Coro,
Capella,
Estante,

Sancristia,
Campanário, ou torre dos sinos,
Sino,
Badalo,
Pia,
Hysope,
Confessionário,

The isle of the church.
 The dome.
 Pinnacle.
 The choir.
 The chapel.
 A reading desk, or chorister's
 desk.
 The vestry.
 The belfry.
 The bell,
 The clapper of the bell.
 The font.
 A sprinkler.
 A confession seat.

Tribuna,

<i>Tribuna,</i>	A tribune, or gallery.
<i>Cemitério,</i>	A church-yard, a burying place.
<i>Carneiro,</i>	A charnel.
<i>Altar,</i>	An altar.
<i>Frontal,</i>	An antependium.
<i>Pallio,</i>	A canopy.
<i>Toalha do altar,</i>	The altar-cloth.
<i>Missal,</i>	A missal, a mass book.
<i>Sotãna,</i>	A cassock.
<i>Sobrepelliz,</i>	A surplice.
<i>Roquete,</i>	A short surplice, a bishop's surplice.
<i>O papa,</i>	The pope.
<i>Hum cardeal,</i>	A cardinal.
<i>Hum patriarca,</i>	A patriarch.
<i>Hum arcebispo,</i>	An archbishop
<i>Hum bispo,</i>	A bishop.
<i>Hum legado,</i>	A legate.
<i>Vice-legado,</i>	A vice-legate.
<i>Hum nuncio,</i>	A nuncio.
<i>Hum prelado,</i>	A prelate.
<i>Hum commendador,</i>	A commander.
<i>Hum abade,</i>	An abbot.
<i>Huma abadessa,</i>	An abbess.
<i>Hum prior,</i>	A prior.
<i>Hum reitor,</i>	A rector.
<i>Beneficiado,</i>	Beneficed clergyman, or incumbent.
<i>Frade, or religioso,</i>	A friar.
<i>Coroa,</i>	A shaven crown.
<i>Hum guardião,</i>	A guardian.
<i>Hum definidor,</i>	A definitor.
<i>Hum provincial,</i>	A provincial.
<i>Hum geral,</i>	A general.
<i>Hum vigário,</i>	A vicar.
<i>Hum vigário geral,</i>	A vicar-general,
<i>Hum deão.</i>	A dean.
<i>Hum arcediágo,</i>	Archdeacon.
<i>Diácono,</i>	Deacon.
<i>Subdiácono,</i>	A sub-deacon.
<i>Hum cônego,</i>	A canon.
<i>Arcipreste,</i>	Arch-priest.
<i>Hum clérigo,</i>	A priest.
<i>Capellão,</i>	A chaplain.
	S

Hum esmolér,
Hum párroco,
Beneficio simples,
Freira,
Hum pregador,
Sacristão or sancristão,
Menino do coro,

An almoner.
 A curate.
 Sinecure.
 A Nun.
 A preacher, or lecturer.
 A sexton, a vestry keeper.
 A singing boy.

Nomes das cousas que geral-
 mente se comem.

*Names of things most usually
 eaten.*

Paõ,
Agoa,
Vinho,
Carne,
Peixe,
Carne cozida,
Carne açada,
Hum bocado de paõ,
Hum pastel,
Huma sopa,
Hum caldo,
Huma salada,
Hum môlho,

Bread.
 Water.
 Wine.
 Meat, or flesh.
 Fish.
 Boiled meat.
 Roast meat.
 A mouthful of bread.
 A pie.
 Soup.
 Broth.
 A fallad.
 Any kind of sause to dip in,
 provoking appetite.

Fruta,
Queijo,
Manteiga,

Fruit.
 Cheese.
 Butter.

Do Serviço de huma Mesa.

Of the Covering of the Table.

A mesa,
Huma cadeira,
A toalha da mesa,
Toalha de mãos,
Hum guardanapo,
Huma faca,
Hum garfo,
Huma colhér,
Hum prato,
Hum saleiro,
Galheta do vinagre,
Galheta do azeite,

The table.
 A chair.
 The table cloth.
 A towel.
 A napkin.
 A knife.
 A fork.
 A spoon.
 A plate.
 A saltfeller.
 A vinegar-bottle, a cruit.
 A cruit, or vial for oil.

<i>Talher,</i>	A cruit-stand.
<i>Talher do açúcar,</i>	Sugar-box.
<i>Bayxella, ou serviço de prata,</i>	A set of silver plate.
<i>Huma cuberta,</i>	A course.
<i>Prato, guardanapo, faca, garfo, colher (tudo junto),</i>	A cover.
<i>O gomil,</i>	The ewer.
<i>Huma bacia,</i>	A basin.
<i>Hum copo,</i>	A glass.
<i>Huma garrafa,</i>	A bottle.
<i>Huma taça,</i>	A cup.
<i>Castiçal,</i>	A candlestick.
<i>Vela,</i>	A candle.
<i>Tesouras de espevitar,</i>	Snuffers.
<i>Huma salva,</i>	A falver.
<i>Tigela, or escudella,</i>	A porringer.
<i>Cesto para por o pão,</i>	A bread-basket.
<i>Donzella,</i>	A dumb-waiter.
<i>Faqueiro,</i>	A case for knives.
<i>Louça de Barro,</i>	Earthen ware.
<i>Louça de estanho,</i>	Pewter.

Do Comer, e Beber,

Of Eating and Drinking.

<i>Vaca,</i>	Beef.
<i>Carneiro,</i>	Mutton.
<i>Vitella,</i>	Veal.
<i>Cordeiro,</i>	Lamb.
<i>Gallinha,</i>	Hen.
<i>Gallo,</i>	Cock.
<i>Perú,</i>	A turkey.
<i>Almôndegas,</i>	Puddings.
<i>O jantar,</i>	The dinner.
<i>Almoço,</i>	Breakfast.
<i>Cea,</i>	Supper.
<i>Merenda,</i>	Luncheon, or the afternoon's luncheon.
<i>Consoada,</i>	A light supper, as upon a fast day.
<i>Banquete,</i>	An entertainment.
<i>Fome,</i>	Hunger.
<i>Sede,</i>	Thirst.
<i>Fastio,</i>	A loathing of meat.
<i>Pão,</i>	Bread.

<i>Paõ fresco, or paõ molle,</i>	New bread.
<i>Paõ quente,</i>	A hot loaf.
<i>Paõ de toda farinha,</i>	Wheaten bread.
<i>Paõ branco, or paõ alvo,</i>	White bread.
<i>Arroz,</i>	Rice.
<i>Paõ de rala,</i>	Brown bread.
<i>Paõ de cevada,</i>	Barley bread.
<i>Paõ de centeo,</i>	Rye bread.
<i>Paõ de aveia,</i>	Oaten bread.
<i>Paõ de milho miudo,</i>	Millet bread.
<i>Paõ de milho grande, ou de maiz,</i>	Indian corn bread.
<i>Paõ levedo,</i>	Leavened bread.
<i>Paõ asmo,</i>	Unleavened bread.
<i>Biscouto,</i>	Biscuit.
<i>Migalha de paõ,</i>	A crumb of bread.
<i>Fatía de paõ,</i>	A slice of bread.
<i>Côdea de paõ,</i>	A crust of bread.
<i>Massa,</i>	Dough.
<i>Torta,</i>	A tart.
<i>Rôscã,</i>	Bread made like a roll.
<i>Estofado,</i>	Stewed meat.
<i>Fiambre,</i>	Cold meat.
<i>Carne assada sobre grelhas,</i>	Broiled meat.
<i>Carne frita,</i>	Fried meat.
<i>Picado, or carne picada,</i>	A hash.
<i>Íavali, or porco montez,</i>	A wild boar.
<i>Presunto,</i>	Ham, gammon of bacon.
<i>Pôrco,</i>	Pork.
<i>Cabrito,</i>	Kid.
<i>Toucinho,</i>	Bacon.
<i>Hum lombo,</i>	A loin.
<i>Maõs de carneiro,</i>	Sheeps trotters.
<i>Fressura, or forçura,</i>	A Pluck.
<i>Cachôla de porco,</i>	A hog's hasslet.
<i>Linguica, or lingoica,</i>	A sausage.
<i>Chouriço de sangue de porco,</i>	Black-pudding.
<i>Payo,</i>	A thick and short sausage.
<i>Fricassê,</i>	A fricassée.
<i>Figado,</i>	Liver.
<i>Leite,</i>	Milk.
<i>Nata,</i>	Cream.
<i>Soro,</i>	Whey.
<i>Requeijão,</i>	A kind of new cheese.
<i>Coalhada,</i>	Curdled milk, milk turned to curds.

Ovo,

<i>Ovo,</i>	An egg.
<i>Gemma do ovo,</i>	The yolk of an egg.
<i>Clara do ovo,</i>	The white of an egg.
<i>Ovo fresco,</i>	A new-laid egg.
<i>Ovo molle,</i>	A soft egg.
<i>Ovo duro,</i>	A hard egg.
<i>Ovo assado,</i>	A roasted egg.
<i>Ovo gallado,</i>	An egg with a chicken in it.
<i>Ovos reaes,</i>	Sweet eggs spun out like hairs.
<i>Ovos escalfados,</i>	Poached eggs.
<i>Ovos fritos,</i>	Fried eggs.
<i>Ovos mexidos, e fritos,</i>	An amlet.
<i>Bolinholo,</i>	A fritter.
<i>Ovas de peize,</i>	The roes of fish.
<i>Doces,</i>	Sweetmeats.
<i>Confeitos,</i>	Comfits.
<i>Marmelada,</i>	Marmalade.

O que se Assa,

What is Roasted.

<i>Hum capão,</i>	A capon.
<i>Huma franga,</i>	A pullet.
<i>Hum frango,</i>	A chicken.
<i>Pombos,</i>	Pigeons.
<i>Pombo trocáz,</i>	A wood-culver or, wood-pigeon.
<i>Gallinhola,</i>	A woodcock.
<i>Huma especie de gallinhola pequena á qual os Castelhanos chamaõ gallineta ciega,</i>	A snipe.
<i>Perdiz,</i>	A partridge.
<i>Tordo,</i>	A thrush.
<i>Faisão,</i>	A pheasant.
<i>Faisãozinho,</i>	A pheasant-powt.
<i>Hum leitão,</i>	A roasting-pig.
<i>Veado,</i>	A stag.
<i>Hum Coelho,</i>	A rabbit.
<i>Láparo,</i>	A young coney.
<i>Lebre,</i>	A hare.
<i>Adem,</i>	A duck.
<i>Ganso, or o macho da adem,</i>	A drake.
<i>Pata,</i>	Goose.
<i>Pato,</i>	Gander, the male of the goose.

Calbandra,
Codorniz,

A sky-lark.
A quail.

De outros Pássaros,

Of other Birds.

Aguia,
Aguia nova,
Abutre,
Abestrús,
Esmerilhão,
Gavião,
Mochó,

An eagle.
An eaglet.
A vulture.
An ostrich.
A merlin.
A sparrow-hawk.
A tassel, the tassel of a sparrow-hawk.

Falção,
Falção que ainda não voa,
Gerifalte,
Sacre,
Garça,
Melharuco,
Garçota,
Milbano, or milhafre,
Corvo,
Gralha,
Gralho,
Alveloa, pespita, or rabeta,
Canário,
Pintasilgo,
Mérlo,
Tentilhão,
Rouxinol,
Verdelhão,
Papagayo,
Pega,
Estorfinho, or zorzal,
Francêlho,
Mochó,
Coruja,
Morcego,
Ave noturna, como melro, que
mama as cabras,
O francolim,
Bufo,
Cerceta,
Corvo marinho,

A falcon.
A jafs-hawk.
A ger-falcon.
A faker, a faker-hawk.
A heron.
Tomtit.
A little heron.
A kite.
A crow, *or* raven.
A rook.
A jack-daw, a chough, a jay.
A wag-tail.
A canary-bird.
A goldfinch.
A blackbird.
A chaffinch.
A nightingale.
A green-bird.
A parrot.
A magpye.
A starling.
A hobby, a musket.
Owl.
A screech owl.
A bat.
A goat-milker.

A godwit, a moor-cock.
A night-crow, *or* raven.
A teal.
A cormorant.

Gaiivota,

Gaiivota,
Gaivaõ,

Andorinha,
Mergulhaõ,
Marreca,
Picanço,
Taralhaõ,
Pavaõ,
Pavõa,
Arára,
Pardál,
Rõla,
Alcyon,
Cegõnha,
Cuco,
Cisne,
Pintarroxo,
Grou,
Pavoncino,
Pelicano,
Tarambõla,
Pisco,

A moor-hen, *or* gull.
A martlet, *or* martin, a kind
of swallow.
A swallow.
A diver, *or* didapper.
A wild duck.
A wren, a little bird.
A kind of ortolan.
A peacock.
A peahen.
A macaw.
A sparrow.
A turtledove.
A king's fisher.
A stork.
A cuckow.
A swan.
A red robbin.
A crane.
A lapwing.
A pelican.
A plover.
A bullfinch, *or* red-tail.

Para os Dias de Peixe, ou de *For Fish Days, or Fast Days.*
Jejum,

Sopa de peixe, ervas, &c.

Peixe,
Peixe do mar,
Peixe do rio, ou da agoa doce,
Sável,
Anchõva,
Anguia, or Enguia,
Barbo,
Lúcio,
Carpe,
Siba,
Lúla,
Cábra,
Goráz,
Congro,
Dourada,

Soop meagre, *or* lenten pot-
tage.

Fish.
Sea-fish.
Fresh-water fish.
A shad.
An anchovy.
An eel.
A barbel.
A pike, *or* jack.
A carp.
A cuttle.
A calamary.
The miller's thumb.
A rochet, *or* roach.
A conger.
Dorado, St. Peter's fish, *or* the
gilt head. Lin-

*Linguado,**Lagosta,**Bordalo,**Mugem,**Rodovalho,**Sarda,**Cavalla,**Sardinha,**Bacalhão,**Arenque,**Voador,**Arenque de fumo,**Arenque com óvas,**Pescada,**Cadoz,**Ostra,**Lamprêa,**Lamprea pequena,**Porco marinho,**Polvo,**Perca,**Tinca,**Truta,**Atúm,**Salmao,**Camarão,**Caranguejo,**Ameijo,**Ervilhas,**Favas,**Espinafres,**Alcachofras,**Espargo,**Couve,**Repolho,**Nabos,**Grelos de couve,**Couve crespa,**Coliflor, or couliflor,**Beldroegas,**Cenouras,**Celgas, or acelgas,**Tomates,*

A sole.

A lobster.

A sturgeon; some call it
shad-fish.

A mullet.

A byrt, or turbot,

A sort of little mackerel.

A mackerel.

A pilchard.

Dry cod.

A herring.

A flying-fish.

A red herring.

A hard-rowed herring.

A kind of cod-fish.

A gudgeon.

An oyster.

A lamprey.

A lampern.

A porpoise.

Pourcontrell, or many-feet.

Perch.

A tench.

A trout.

A tunny-fish.

A salmon.

A shrimp.

A crab.

A cockle

Pease.

Beans.

Spinage.

Artichoaks.

Asparagus.

Cabbage, colewort.

Cabbage.

Turnips.

Sprouts.

Curled colewort.

Cauliflower.

Purslane.

Carrots.

Beets.

Apples of love.

Para temperar o Comer,

To season Meat with.

Sal,
Pimenta,
Pimentaõ,
Azeite,
Vinagre,
Mostarda,
Cravos,
Canela,
Loureiro,
Alcaparras.
Cogumelos,
Tubara da terra,
Cebôlas,
Ouregão,
Funcho,
Cebolinhas,
Alho,
Laranjas,
Limoens,
Pinhoens,
Perrexil,
Salsa,
Ortelaã,
Aipo hortense,
Alho porro,
Coentro,
Açafram,
Cominhos,

Salt.
Pepper.
Guiney-pepper.
Oil.
Vinegar.
Mustard,
Cloves.
Cinnamon.
Laurel.
Capers.
Mushrooms.
Truffles.
Onions.
Organy.
Fennel.
Young onions.
Garlick.
Oranges.
Lemons.
The kernels of a pine-apple.
Wild-parsley.
Garden-parsley.
Mint.
Cellery.
Leek.
Coriander.
Saffron.
Cummins.

Para Salada,

For a Sallad.

Almeirão,
Almeirão hortense, or endívia,
Alface,
Chicória,
Agriões,
Mastrucos, or masturcos,
Cerefólio,
Rabão,

Wild succory.
Endive.
Lettuce.
Succory.
Water-creffes.
Cressles.
Chervil.
Raddish root.

Para

Para Sobremesa.

For the Dessert.

Maçaãs,
 Peras
 Pera bergamota.
 Pécegos,
 Camoeza,
 Albricoque, fruta nova, or da-
 masco,
 Cerejas,
 Cerejas de saco,
 Ginjas,
 Ginja garrafal,

Laranja da China,
 Uvas,
 Passas de uva,
 Uva-esfim,
 Figos,
 Figos lampos,

Ameixas,
 Passas de ameixas,
 Amoras de çarça, or de sylva,
 Amoras que nascem de huma
 sorte de sylva tenra,
 Amoras que nascem da amoreira,
 Marmelos,
 Romaãs,
 Lima,
 Azeitonas,
 Amendoas,
 Nesperas,
 Melaõ,
 Melancia, or balancia,
 Castanhas,
 Nozes
 Avelans,
 Morangos,
 Medrânho,

Apples.
 Pears.
 A bergamot pear.
 Peaches.
 A pippin.
 Apricot.
 Cherries.
 Hard cherries.
 Sour cherries.
 A very large sort of cherry, the
 fruit of the dwarf cherry-
 tree.
 China-orange.
 Grapes.
 Raisins.
 Gooseberries.
 Figs.
 The first figs that come in
 May.
 Plumbs.
 Prunes.
 Blackberries.
 Raspberries.
 Mulberries.
 Quinces.
 Pomegranates.
 A lime.
 Olives.
 Almonds.
 Medlars.
 A melon.
 Water-melon.
 Chesnuts.
 Walnuts.
 Hazel nuts.
 Strawberries.
 A sort of fruit they have in
 Portugal like a strawberry
 eating whereof, they say,
 makes people drunk.

Tâmara,

Tâmara,
Fístico,
Alfarrôba,
Bolota,
Sorva,
Açoseifa, or maçã de náfega,
Doces,

A date.
Pistacho, or pistache nut.
A carob.
A sweet acorn.
Service.
A jujub.
Sweet meats.

Das Arvores e Arbustos.

Of Trees and Shrubs.

Damasqueiro,
Amendoeira,
Cerejeira,
Castanheiro,
Cidreira,
Sorveira,
Palmeyra,
Figueira,
Marmeleiro,
Maceira,
Maceira da náfega,
Romeira,
Limoeiro,
Amoreira,
Oliveira,
Nespereira,
Laranjeira,
Murta,
Nogueira,
Zambujeiro,
Era,
Pecogueiro,
Roseira,
Ameixieira,
Pereira,
Rosmaninho,
Pinheiro,
Giesta,

An apricot-tree.
An almon tree.
A cherry-tree.
A chesnut tree.
A citron-tree.
A service tree.
A palm-tree.
A fig-tree.
A quince-tree.
An apple-tree.
A jujub-tree.
A pomegranate-tree.
A lemon-tree.
A mulberry-tree.
An olive-tree.
A medlar-tree.
An orange-tree.
Myrtle.
A walnut-tree.
A wild olive-tree.
Ivy.
A peach-tree.
A rose bush.
A plumb-tree.
A pear-tree.
Rosemary.
A pine-tree.
Broom.

Dos Reptiles, e Animaes
amphibios.*Of Reptiles and amphibious
Creatures,*

Minbôca,
Serpente,

An earth-worm.
A serpent.

Serpente

<i>Serpente com azas,</i>	A flying serpent.
<i>Aspide,</i>	An asp.
<i>Cobra,</i>	A snake.
<i>Cobra de cascavel,</i>	A rattle-snake.
<i>Vibora,</i>	A viper.
<i>Lagarto,</i>	A lizard.
<i>Osca,</i>	An evert, est or, newt.
<i>Alacrao,</i>	A scorpion.
<i>Crocodilo,</i>	A crocodile.
<i>Jacaré, or crocodilo da Ame-</i>	An alligator.
<i>rica,</i>	
<i>Castor,</i>	A beaver.
<i>Cágado,</i>	A land-tortoise.
<i>Lontra,</i>	An otter.

Dos Insectos.

Of the Insects.

<i>Aranha,</i>	A spider.
<i>Formiga,</i>	A pismire, or ant.
<i>Caracól,</i>	A snail.
<i>Raã,</i>	A frog.
<i>Sapo,</i>	A toad.
<i>Oução,</i>	Hand-worm.
<i>Escaravêlho,</i>	A beetle.
<i>Caruncho,</i>	Wood-worm.
<i>Piolho, or lagarta da hortaliça,</i>	Caterpillar.
<i>Cigarra,</i>	Grasshopper.
<i>Borboleta,</i>	A butterfly.
<i>Grillo,</i>	A cricket.
<i>Piôlho,</i>	A louse.
<i>Piolho ladro,</i>	Crab-louse.
<i>Lêndea,</i>	A nit.
<i>Pulga,</i>	A flea.
<i>Mosca,</i>	A fly.
<i>Perfomejo,</i>	A bug.
<i>Carrapato,</i>	A tick.
<i>Gafanhoto,</i>	A locust.
<i>Polilha, or traça,</i>	Moth.
<i>Vespa, or abéspora,</i>	A wasp.
<i>Abelha,</i>	A bee.
<i>Zango, or Zangão,</i>	A drone.
<i>Tavao,</i>	An ox-fly, a guard-bee.
<i>Boy de Deos,</i>	A lady-bird.
<i>Mosquito,</i>	A gnat.

Graos de Parentesco.

Degrees of Kindred.

Pay,
 May,
 Avô,
 Avó,
 Bisavô,
 Bisavó,
 Filho,
 Filha,
 Irmão,
 Irmã,
 Primogenito,
 O filho mais moço,
 Tio,
 Tia,
 Sobrinho,
 Sobrinha,
 Primo,
 Prima,
 Primo com irmão
 Prima com irmã,
 Cunhado,
 Cunjada,
 Meyo irmão,
 Sôgro,
 Sôgra,
 Padrasto,
 Madrasta,
 Enteado,
 Enteada,
 Genro,
 Nôra,
 Neta
 Neto,
 Bisneto,
 Bisneta,
 Conforte, masc. and fem.
 Marido,
 Molher,
 Irmão gêmeo,
 Colação, or irmão de leite,
 Bastardo,
 Compadre,

Father.
 Mother.
 Grandfather.
 Grandmother.
 Great grandfather.
 Great grandmother.
 Son.
 Daughter.
 Brother.
 Sister.
 The eldest son.
 The youngest son.
 Uncle.
 Aunt.
 Nephew.
 Niece.
 Cousin.
 A she cousin.
 The (he) first cousin.
 The (she) first cousin.
 Brother-in-law.
 Sister-in-law.
 Half brother.
 Father-in-law.
 Mother-in-law.
 A step-father.
 A step-mother.
 A step-son.
 A step-daughter.
 A son-in-law.
 A daughter-in-law.
 A grand-daughter.
 A grand-son.
 A great grand-son.
 A great grand-daughter.
 A consort.
 Husband.
 Wife.
 A twin-brother.
 A foster-brother.
 A bastard.
 A he-gossip.

Comadre

<i>Comádro,</i>	A she-gossip.
<i>Afilhádo,</i>	A god-son.
<i>Afilháda,</i>	A god-daughter.
<i>Padrinho,</i>	A god-father.
<i>Madrinha,</i>	A god-mother.
<i>O parente,</i>	A he relation.
<i>A parente,</i>	A she relation.
<i>Parente por afinidade, or consanguinidade,</i>	A kin, a relation either of affinity, or consanguinity.

Dos diferentes Generos de Estado de hum Homem, ou de huma Molher, e das suas qualidades,

Of the Conditions of Man and Woman, as well as of their qualities.

<i>O Homem,</i>	A man.
<i>A molher,</i>	A woman.
<i>Hum homem de idade,</i>	An aged man.
<i>Huma molher de idade,</i>	An aged woman.
<i>Hum velho,</i>	An old man.
<i>Huma velha,</i>	An old woman.
<i>Hum moço, ou mancebo,</i>	A young man.
<i>Huma rapariga,</i>	A girl.
<i>Hum amante,</i>	A spark.
<i>Huma amiga,</i>	A mistress.
<i>Huma criança, ou menino,</i>	A child, a little child.
<i>Hum rapaz,</i>	A boy.
<i>Hum rapazinho,</i>	A little boy.
<i>Huma menina,</i>	A little girl.
<i>Huma donzella,</i>	A maiden.
<i>Huma virgem,</i>	A virgin.
<i>Ama,</i>	A master.
<i>Ama,</i>	A mistress.
<i>Criado,</i>	A he servant.
<i>Criada,</i>	A she servant.
<i>Cidadão,</i>	A citizen.
<i>Rustico,</i>	A countryman.
<i>Hum estrangeiro,</i>	A stranger.
<i>Hum viuvo,</i>	A widower.
<i>Huma viuva,</i>	A widow.
<i>Hum herdeiro,</i>	An heir.
<i>Huma herdeira,</i>	An heiress.
<i>Solteiro,</i>	A bachelor.
<i>Estado de solteiro,</i>	Bachelorship.

Homem

Homem casado,
Molher casada,
Molher que está de parto,
Destro,
Agudo,
Recatado,
Astuto, or velhaco,
Esperto, or vivo,
Doudo,
Malicioso,
Timido,
Valeroso,
Tonto,
Embutreiro,
Grosseiro,
Bem criado,
Cortez,
Fusto,
Desavergonhado,
Impertinente,
Importuno,
Descuidado,
Temerário,
Constante,
Devoto,
Diligente,
Misericordioso, or compassivo,
Paciente,
Ambicioso,
Cobiçoso,
Soberbo,
Cobarde,
Lisonjeiro,
Goloso,
Desleal,
Desagradecido,
Inhumano,
Insolente,
Luxuriôso,
Teimôso,
Preguiçoso,
Pródigo,
Molherengo,
Atrevido,
Alegre,

A married man.
 A married woman.
 A lying-in-woman.
 Dextrous.
 Sharp.
 Cautious.
 Cunning, sly, crafty.
 Sprightly.
 Mad.
 Malicious.
 Fearful.
 Brave.
 Stupid.
 Deceitful.
 Clownish.
 Well-bred.
 Courteous.
 Just.
 Impudent.
 Impertinent.
 Troublesome.
 Careless.
 Rash.
 Constant.
 Devout.
 Diligent.
 Merciful.
 Patient.
 Ambitious.
 Covetous.
 Proud.
 Coward.
 A flatterer.
 Glutton.
 Treacherous.
 Ungrateful.
 Inhumane.
 Insolent.
 Lewd.
 Positive, stubborn.
 Slothful.
 Prodigal.
 Given to women.
 Bold.
 Merry.

Que tem ciumes,
Adúltero,
Salteador,
Matador,
Murmurador,
Calumniador,
Feiticeiro,
Trahidor,
Malvado,
Rebelde,
Pérfido,
Bobo,
Mentirêso,
Altivo,
Coxo,
Estropeado das mãos,
Cego,
Mouco, or surdo,
Canhoto, or esquerdo,
Mudo,

Jealous.
 Adulterer.
 A highwayman.
 A murderer.
 A censurer.
 A calumniator.
 A forcerer.
 A traitor.
 Wicked.
 A rebel.
 Perfidious.
 A buffoon.
 A liar.
 Haughty.
 Lame of the legs.
 Lame of the hands.
 Blind.
 Deaf.
 Left-handed.
 Dumb.

Dos Moradores de huma
 Cidade.

Of the Inhabitants of a City.

Nobre,
Fidalgo,
Mecânico,
Tendeiro,
Mercador, or homem de nego-
gocio,
O vulgo, or a plebe,
Canalha, or a mais vil gente
da plebe,
Official,

A nobleman.
 A gentleman.
 A mechanic.
 A shop-keeper.
 Merchant, or trader.

The mob.
 The rabble.

A work-man, a man that labours with his hands.

Jornaleiro,
Prateiro,
Orives do ouro,
Livreiro,
Impressor,
Barbeiro,
Mercador de seda,
Mercador de panno.

A journeyman.
 A silver-smith.
 A gold-smith.
 A book-seller.
 A printer.
 A barber.
 A mercer.
 A woollen-draper.

Mercador

<i>Mercador de panno de linho, e</i>	A linen-draper.
<i>roupas da India, or fan-</i>	
<i>queiro,</i>	
<i>Alfayate,</i>	A taylor.
<i>Alfayate remendaõ,</i>	Botcher.
<i>Costureira,</i>	A sempstrefs.
<i>Sombreireiro,</i>	A hatter.
<i>Sapateiro,</i>	Shoemaker.
<i>Remendaõ (sapateiro),</i>	A cobbler.
<i>Ferreiro,</i>	A blacksmith.
<i>Alveitar,</i>	Farrier.
<i>Cerralheyro,</i>	A locksmith.
<i>Parteira,</i>	A midwife.
<i>Medico,</i>	A physician.
<i>Charlataõ,</i>	A quack.
<i>Cirurgiam, or surgiaõ</i>	A surgeon.
<i>Sacamõlas,</i>	A tooth-drawer.
<i>Selleiro,</i>	A saddler.
<i>Carpinteiro,</i>	A carpenter.
<i>Gastador (in an army),</i>	A pioneer.
<i>Padeiro,</i>	A baker.
<i>Carniceiro,</i>	A butcher.
<i>Fruteiro,</i>	A fruiterer.
<i>Molher que vende verduras,</i>	An herb-woman.
<i>ou ortaligas,</i>	
<i>Pasteleiro,</i>	A pastry-cook.
<i>Tavneiro, or vendeiro,</i>	A vintner.
<i>Cervejeiro, or o que faz cerveja,</i>	A brewer.
<i>Estalajadeiro,</i>	A inn-keeper.
<i>Bofarinheiro, or mercador de</i>	A pedlar.
<i>mercearia.</i>	
<i>Relogeiro,</i>	A watch-maker.
<i>Pregoeiro,</i>	A crier.
<i>Joyeiro, or joyalheiro,</i>	A jeweller.
<i>Boticario,</i>	An apothecary.
<i>Vidraceiro,</i>	A glazier.
<i>Carvoeiro,</i>	A collier.
<i>Jardineiro,</i>	A gardener.
<i>Letrado,</i>	A lawyer.
<i>Procurador,</i>	A solicitor.
<i>Advogado,</i>	An advocate, or a pleader.
<i>Juiz,</i>	A judge.
<i>Carcereiro,</i>	A gaoler.
<i>Verdugo, or algôz,</i>	A hangman.
<i>Putá,</i>	A whore.

T

Alcoviteiro,

Alcoviteiro,
Mariola,

A pimp.
A porter.

Os cinco Sentidos.

The five Senses.

A vista,
O ouvido,
O olfacto,
O gosto,
O tacto,

The sight.
The hearing.
The smell.
The taste.
The feeling.

As Partes do Corpo Humano. *The Parts of the Human Body.*

Cabeça,
Miôlos, or cerebro,
Toutiço,
Tésta,
Molleira,
Fontes,
Orelha,
Cartilagem,
Timpano,
Sobranceilha,
Palpebras, or Capellas dos ol-
hos,
Pestanas,
Lagrima,
Alva do olho,
Meninas dos olhos,
Nariz,
Maçaã do rosto,
Ventas,
Septo, or diaphragmo do nariz,
A ponta do nariz,
A boca,
Os dentes,
A gengiva,
A lingua,
Padar, paladar, or ceo da boca,
Queixada,
A barba,
As barba,

The head.
The brains.
The hinder part of the head.
The forehead.
The mould of the head.
The temples.
The ear.
The gristle.
The drum of the ear.
Eye-brow.
The eye-lid.

The eye-lashes.
The corner of the eye.
The white of the eye.
The eye-balls.
The nose.
The ball of the cheeks.
The nostrils.
The gristle of the nose.
The tip of the nose.
The mouth.
The teeth.
The gum.
Tongue.
The roof, or palate of the mouth.
The jaw.
The chin.
The beard.

Bigodes,
O pescoço,
A nuca,
A garganta,
Gafnate,
Seyo,
Teta,
Peito,
Bico do peito,
Estomago,
Costelas,
Embigo,
Barriga,
Verilha,
O braço,
O cotovêlo,
Sobaco, or sovaco,
A mão,
Munhéca,
A palma da mão,
Os dedos,
O dedo polegar,
O dedo mostrador,
Dedo do meyo,
Dedo annular,
Dedo meminho, or minimo,
Pontas dos dedos,

Juntas, e nós dos dedos,

Dedo do pé,
A unha,
As costas,
Os ombros,
Ilhargas,
As nádegas,
Coxa,
Foelho,
Barriga da perna,
Espinhaço
Tornozelo,
O pé
Sola do pé,
O coração,
Os bofes,

Wiskers.
 The neck.
 The nape of the neck.
 The throat.
 The gullet.
 The bosom.
 The pap.
 The breast.
 The nipple.
 The stomach.
 The ribs.
 The navel.
 The belly.
 The groin.
 The arm.
 The elbow.
 The arm-pit.
 The hand.
 The wrist.
 The palm of the hand.
 The fingers.
 The thumb.
 The fore-finger.
 The middle-finger.
 The ring-finger.
 The little-finger.
 The tips, or tops of the fingers.
 The joints, and knuckles of the fingers.
 A toe.
 The nail.
 The back.
 The shoulders.
 The sides.
 The buttocks.
 The thigh.
 The knee.
 The calf of the leg.
 The ridge bone of the back.
 The ancle.
 The foot.
 The sole of the foot.
 The heart.
 The lungs.

O figado,
O baço,
Os rins,
A boca do estomago,
As tripas,
O fel,
A madre,
Bexiga,
Sangue,
Cuspo,
Ourina,
Excremento,
Suór,
Monco, or ranho,
Lágrima,
Carêpa, or caspa,

The liver.
 The spleen.
 The kidneys.
 The pit of the stomach.
 The guts.
 The gall.
 The womb.
 The bladder.
 The blood.
 What's spit up.
 Urine.
 Dung.
 Sweat.
 Snot.
 Tear.
 Scurf.

Dos Vestidos.

Hum vestido,
Cabelleira,
Cravata,
Chapéu,
Abas do chapéo,
Cordaõ, ou fita para o chapéo,
Barrete,
Capa,
Gibaõ,
Véstia,
Camisa,
Casaca,
Casacaõ,
Calçoens,
Ceroulas,
Meas, or meyas,
Meyas de cabrestilha,
Ligas,
Sapatos,
Chinelas,
Bótas,
Fivelas,
Espôras,
Punhos,
Talim, or taly,

Of Cloaths.

A suit of cloaths.
 A wig.
 A cravat, or neckcloth.
 A hat.
 The brims.
 A hatband.
 A cap.
 A cloak.
 A doublet.
 A waistcoat.
 A shirt.
 A close coat.
 A great coat.
 Breeches.
 Drawers.
 Stockings.
 Stirrup-stockings.
 Garters.
 Shoes.
 Slippers.
 Boots.
 Buckles.
 Spurs.
 Ruffles.
 A shoulder-belt.

<i>Boldrié,</i>	A waist-belt.
<i>Espada,</i>	A sword.
<i>Luvas,</i>	Gloves.
<i>Cinta,</i>	A girdle.
<i>Lenço,</i>	Handkerchief.
<i>Lenço para o pescoço,</i>	A neck-handkerchief.
<i>Samarra, or pellote do campo,</i>	A shepherd's jerkin.

Para Mulheres.

For Women.

<i>Camisa de molheres,</i>	A shift, or smock.
<i>Toucado,</i>	A head-dress.
<i>Saya,</i>	A petticoat.
<i>Mantilha,</i>	A little cloak women wear on their heads.
<i>Manto,</i>	A mantle, a kind of cloak women wear in Portugal, covering their head and upper part of their body.
<i>Avental,</i>	An apron.
<i>Braceletes,</i>	Bracelets.
<i>Anel,</i>	Ring.
<i>Arrecadas,</i>	Ear rings.
<i>Leque,</i>	A fan.
<i>Penteadôr,</i>	A combing-cloth.
<i>Toucadôr,</i>	A toilet, a dressing-table.
<i>Sinaes,</i>	Patches to wear on one's face.
<i>Espelho,</i>	A looking-glass.
<i>Regalo,</i>	A muff.
<i>Espartilho,</i>	Stays.
<i>Pente,</i>	A comb.
<i>Alfinetes,</i>	Pins.
<i>Tesoura,</i>	A pair of scissors.
<i>Dedal,</i>	A thimble.
<i>Agulha,</i>	A needle.
<i>Fio,</i>	Thread.
<i>Fio de pérolas,</i>	A necklace of pearls.
<i>Polvilhos,</i>	Powder.
<i>Joyas,</i>	Jewels.
<i>Côr,</i>	Paint.
<i>Palito,</i>	A tooth-pick.
<i>Roca,</i>	A distaff.
<i>Fuso,</i>	The spindle.
<i>Almofadinha para alfinetes,</i>	Small pincushion.

*Agulha de toucar,**Fitas,**Fichú, (sorte de lenço para o*
*pescoço)**Tenazinhas,**Pendientes,**Palatina,**Guarda-infante, or Guardin-*
*fante,**Véo,**Renda,**Bilros,**Bilros feitos de osso,**Agoa da rainha de Ungria,**Agoa de cheiro,**Justilho,*

Bodkin.

Ribbons.

A neckatee.

Nippers.

Bob, or pendant.

Tippet.

Farthingale.

Veil.

Lace.

Bobbins.

Bones.

Hungary water.

Scented water.

Bodice.

*Os doze Signos Celestes,**The twelve Celestial Signs.**Aries,**Touro,**Gemini, or Geminis,**Cancer,**Leão,**Virgem,**Libra,**Escorpião,**Sagitario,**Capricornio,**Aquario,**Peixes,**Aries, or the ram.**The bull.**The twins.**The crab.**The lion.**The virgin.**The ballance.**The scorpion.**The archer.**The goat.**The water-bearer.**The fishes.*

De huma Casa, e do que
*lhe pertence,**Of a House and all that belongs*
*to it.**Casa,**Alicerse,**Párede,**Tabique,**Páteo, or Patio,**Andar, or sobrado,**Fachada,**Janella,*

A house.

Foundation.

A wall.

A light brick wall.

A court, or yard.

A floor.

The front.

A window.

Abobada,

<i>Abóbada,</i>	A vault.
<i>As escadas,</i>	The stairs.
<i>Degrãos,</i>	Steps.
<i>Telhado,</i>	A tiled roof.
<i>Telhas,</i>	Tiles.
<i>Ladrilhos, or tijoles,</i>	Bricks.
<i>Aposento,</i>	A room.
<i>Antecamara,</i>	Antichamber.
<i>Sala,</i>	A hall.
<i>Tecto,</i>	A roof.
<i>Alcôva,</i>	An alcove.
<i>Balcão,</i>	A balcony.
<i>Gabinete,</i>	Closet.
<i>Almário,</i>	A cupboard.
<i>Guarda-roupa,</i>	Wardrobe.
<i>Adêga,</i>	A cellar.
<i>Cozinha,</i>	A kitchen.
<i>Despensa,</i>	A pantry.
<i>Cheminé,</i>	A chimney.
<i>Cavallariça,</i>	The stable.
<i>Gallinheiro, or casa das gal- linhas,</i>	A hen-house.
<i>Poleiro,</i>	A hen-roost.
<i>Jardim,</i>	A garden.
<i>Necessarias,</i>	The necessary house.
<i>Casa onde se janta,</i>	A dining-room.
<i>Camara, or casa em que se dorme,</i>	Bed-chamber.
<i>Sala de visitas nos baixos de hum casa,</i>	A parlour.
<i>Porta,</i>	The door.
<i>Postigo,</i>	A wicket.
<i>Liminar, or lumiar,</i>	The threshold.
<i>Vidraças que se poem no tecto de hum casa para a alumiar,</i>	Sky-lights.
<i>Algerôz,</i>	The gutter.
<i>Beiras, or abas do telhado,</i>	The eaves.
<i>A couceira da porta,</i>	The hinges.
<i>Fechadura,</i>	A lock.
<i>Cadeado,</i>	A padlock.
<i>Ferrolho,</i>	The bolt.
<i>Tranca da porta,</i>	The bar of a door.
<i>Cano da chave,</i>	The pipe of a key.
<i>Chave mestra,</i>	A master-key.
<i>Guardas da fechadura,</i>	The wards of a lock.

*Palhetao da chave,
Vidraça,
Escada feita a caracol,
Escada secreta,*

*Viga,
Parede mestra,
Paredes meyas,
Arca,
Cama,
Sobreceio da cama,
Cortinas da cama,
Lençoes,
Cabeceira da cama,
Pés da cama,
Colcha,
Colchaõ,
Cobertor,
Cobertor de felpa,
Catre, pés, taboas, &c. de
que se compoem o leito,
Traveffeiro,
Tapete,
Tapeçaria,
Pederneira,
Isca,
Mecha,
Enxergaõ,
Esteira,
Caens da cheminé,
Folles,
Tenazes,
Ferra,
Abano, or abanador,
Panella,
Testo,
Aza da panella,
Ferro para atigar o lume,
Escumadeira,
Colher grande,
Caldeira,
Sertaã, or frigideira,
Coador,
Grelhas,
Ralo,*

Key-bit.
The glass of a window.
A winding stair-case.
Back stairs, a private stair-
case.
A beam.
The main wall.
The party-walls.
Chest.
Bed.
The bed's tester.
Bed curtains.
Sheets.
The bed's-head.
Bed's-feet.
Counter-pane, a quilt.
A matras.
A blanket.
A rug.
Bedstead.

A pillow.
A carpet.
Tapestry.
A flint.
Tinder.
Match.
A straw-bed.
A mat.
Hand-irons.
Bellows.
Tongs.
A shovel.
Fire-fan.
A pipkin.
The pot lid.
The ear of a pot, or pipkin.
A poker.
A skimmer.
A ladle.
A kettle.
A frying-pan.
A cullender; or strainer.
Gridirons.
A grater.

Espeto,

Espêto,
Almofariz,

Maõ do almofariz,
Redõma,
Balde,
Sabaõ,
Rodilha,
Esfregaõ
Forno,
Pá do forno,
Vasculho para alimpar o forno,

Farinha,
Trinchante,
Mordõmo,
Camareiro,
Camareiro mór,
Escõva,
Vassoura,
Despenseiro,

Pagem,
Lacayo,
Cocheiro,
Cocheira,
*Moço dos cavallos, ou da estre-
baria,*
Copeiro,
Escudeiro de huma fidalga,
Amo, ou senhor da casa,
Ama, ou senhora da casa,
Grimpa,

A spit.
A mortar of metal wherein
things are pounded.
A pebble.
A vial.
A bucket, or pail.
Soap.
A coarse cloth.
A dish-clout.
Oven.
The peel of the oven.
A maukin, a coal-rake to
make clean an oven.
Meal-flour.
A carver.
A steward.
A valet de chambre.
A chamberlain.
A brush.
A broom.
A butler, a yeoman of the
larder, a steward.
A page.
Footman.
A coachman.
A coach-house.
A groom.
A cup-bearer.
A lady's gentleman-usher.
Landlord.
Landlady.
Weather-cock.

Côres.

Branco,
Azul,
Azul celeste, or turquí,
Azul ferrete,
Azul claro,
Cor de camurça,
Amarelo,
Cor de rosa,
Cor de palha,

Colours.

White.
Blue.
Sky colour.
Dark blue.
Light blue.
Light yellow.
yellow.
Rosy colour.
Straw colour.

Verde,

<i>Verde,</i>	Green.
<i>Cor de verde mar, or verde claro,</i>	Plunket colour, or sea-green.
<i>Cor vermelha,</i>	Red colour.
<i>Cor vermelha muito viva, or carmin,</i>	Carmine, a bright red colour.
<i>Cor incarnada,</i>	Carnation colour.
<i>Cor de carne,</i>	Flesh colour.
<i>Cor carmesim,</i>	Crimson red.
<i>Cor negra, or preta,</i>	Black colour.
<i>Cor de mel,</i>	A dark yellow.
<i>Furta cores, or cambiantes,</i>	A deep changeable colour.
<i>Cor viva,</i>	A lively and gay colour.
<i>Cor triste,</i>	A dull colour.
<i>Cor escura,</i>	A dark colour.
<i>Cor carregada,</i>	A deep colour.
<i>Cor de fogo,</i>	Fire colour.
<i>Pardo,</i>	Grey.
<i>Cor de cinza,</i>	Ash colour.
<i>Escarlata,</i>	Scarlet.
<i>Legnado,</i>	Tawney.
<i>Cor de laranja,</i>	Orange colour.
<i>Cor de azeitona,</i>	Olive colour.
<i>Roxo,</i>	Purple, violet.
<i>Roxo, or cor de aurora,</i>	Aurora colour.

Roxo sometimes signifies *red*, or *rosy colour*; particularly in poetry, as in *Camoens*, Canto I. Stanza 82.

*Para que ao Portuguez se lhe tornasse
Em roxo sangue a agoa, que bebesse.*

Bestas.

Besta domestica,
Besta brava,
Besta de carga,
Besta de sella,
Gado,
Gado grosso,
Gado miudo,
Rebanho,
Manada de gado grosso,
Touro,
Bezerro,

Beasts.

Tame beast.
 A wild beast.
 A beast of burthen.
 A beast for the saddle.
 Cattle.
 Great cattle.
 Small cattle.
 A flock.
 A herd of big cattle.
 A bull.
 Heifer.

Bezerro,

<i>Bezerro,</i>	A calf, a steer, a young bullock.
<i>Boy,</i>	An ox.
<i>Burro,</i>	An ass.
<i>Burra,</i>	A she ass.
<i>Porco,</i>	A hog.
<i>Porcã,</i>	A sow.
<i>Faca,</i>	A young mare, also a nag.
<i>Egoa,</i>	A mare.
<i>Cria,</i>	A foal, a filly.
<i>Petro.</i>	A colt, or young horse.
<i>Cavallo,</i>	A horse.
<i>Cavallo anaõ,</i>	A nag.
<i>Cavallo de posta,</i>	A post horse.
<i>Garanhão. or cavallo de lançamento,</i>	A stallion.
<i>Cavallo de aluguel,</i>	A hackney-horse.
<i>Cavallo de coche,</i>	A coach-horse.
<i>Cavallo que anda de chouto,</i>	A jolting-horse.
<i>Cavallo pequeno que serve para senhoras,</i>	A palfrey.
<i>Cavallo que toma o freio entre dentes,</i>	A horse that champs the bit.
<i>Cavallo rijo da boca,</i>	A hard-mouthed horse.
<i>Cavallo doce de freio,</i>	A horse of an easy rest upon the hand.
<i>Cavallo que tem boa boca,</i>	A horse that will eat any thing.
<i>Cavallo que tropeça,</i>	A stumbling horse.
<i>Cavallo espantadiço,</i>	A starting horse.
<i>Cavallo ardente, or fogazo,</i>	A stately horse.
<i>Cavallo que morde e dá couces,</i>	A biting and kicking horse.
<i>Cavallo rebellaõ,</i>	An untamed horse.
<i>Cavallo que não soffre ancas,</i>	A horse that will not carry double.
<i>Cavallo mal mandado,</i>	A restive horse.
<i>Cavallo de albarda,</i>	A pack-horse.
<i>Cavallo de carro,</i>	A cart-horse.
<i>Cavallo de sella,</i>	A saddle-horse.
<i>Cavallo de correr,</i>	A race-horse.
<i>Cavallo de guerra,</i>	A war-horse.
<i>Cavallo ajaezado,</i>	A horse with all his furniture.
<i>Cavallo de Barbaria,</i>	A Moorish horse, a barb.
<i>Cavallo capado,</i>	A gelding.
<i>Cavallo sem ser capado,</i>	A stone horse.
<i>Cavallo que dá aos folles,</i>	A broken-winded horse.

Cavallo,

<i>Cavallo quatralvo,</i>	A horse that has four white feet.
<i>Cavallo alazaõ,</i>	A sorrel horse.
<i>Cavallo baio,</i>	A bay horse.
<i>Cavallo castanho</i>	A chesnut-coloured horse.
<i>Cavallo baia e castanho,</i>	A chesnut bay.
<i>Cavallo rocim,</i>	A worthless nag, a poor jade.
<i>Cavallo remendado,</i>	A dapple horse.
<i>Cavallo ruaõ, or russo porcel- lana,</i>	A dapple-grey horse.
<i>Cavallo que soffre ancas,</i>	A double horse.
<i>Cavallo trotão,</i>	A trotting horse.
<i>Cavallo que serve para andar á caça,</i>	A stalking horse.
<i>Cavallo que anda de furtapasso,</i>	A pad, an easy paced horse.
<i>Caõ</i>	A dog.
<i>Caõ de quinta,</i>	A house dog.
<i>Caõ de caça,</i>	A hound.
<i>Caõ de agoa,</i>	A water spaniel.
<i>Caõ de gado,</i>	A shepherd's dog.
<i>Caõ de mostra, podengo, or perdigueiro,</i>	A setting dog.
<i>Caõ de fila,</i>	A great cur, a mastiff dog.
<i>Caõ sacador,</i>	A dog tumbler.
<i>Caõ de busca,</i>	A finder.
<i>Alaõ,</i>	A bull-dog.
<i>Galgo,</i>	A grey hound.
<i>Caõ pura caçar rapozas e lon- tras,</i>	A carrier.
<i>Cachorrinha,</i>	A little puppy, a whelp.
<i>Cachorrinho de fralda,</i>	A lap-dog.
<i>Cachorro,</i>	A little dog.
<i>Mú, macho, or mulo,</i>	A he mule.
<i>Mula,</i>	A she mule.
<i>Corça,</i>	A she deer, a doe.
<i>Corça de tres annos,</i>	A spade.
<i>Corço de dous annos,</i>	A pricket.
<i>Corço,</i>	A wild buck.
<i>Corço, ou corça, de hum anno,</i>	A fawn.
<i>Gamo,</i>	A fallow deer.
<i>Veado,</i>	A stag.
<i>Cabra montez,</i>	A wild she-goat.
<i>Veado grande, de cinco annos,</i>	A hart.
<i>Doninha,</i>	A weasel.
<i>Teixugo, or texugo,</i>	A badger.

<i>Gato de algália,</i>	A civet cat.
<i>Doninha de rabo mui felpudo,</i>	A squirrel.
<i>a modo de raposa,</i>	
<i>Elephante,</i>	An elephant.
<i>Foinha, fuinha, or marta,</i>	A marten, <i>or</i> martern.
<i>Arminho,</i>	An ermin.
<i>Ouriço cacheyro,</i>	An hedge-hog.
<i>Arganáç,</i>	A dormouse.
<i>Rato,</i>	A rat.
<i>Raposa,</i>	A fox.
<i>Lobo,</i>	A wolf.
<i>Rato da India,</i>	A rat of India of the bigness of a cat.
<i>Forão,</i>	A ferret.
<i>Toupeira,</i>	A mole.
<i>Leão,</i>	A lion.
<i>Leão,</i>	A lioness.
<i>Rato cheyroso,</i>	A musk cat.
<i>Leopardo,</i>	A leopard.
<i>Urso,</i>	A he bear.
<i>Urça,</i>	A she bear.
<i>Urso pequeno,</i>	A bear's cub.
<i>Tigre,</i>	A tyger.
<i>Porco montez,</i>	A wild boar.

Das Coufas do Campo,

Of Country Affairs.

<i>Casa do campo, or quinta,</i>	A country-house.
<i>Casa de lavrador,</i>	A farm house.
<i>Quinteiro,</i>	A husband-man, a farmer.
<i>Boyeiro,</i>	A herdsman, he that ploughs with oxen, <i>or</i> tends them.
<i>Vaqueiro,</i>	A cow-keeper.
<i>Porqueiro,</i>	A swine herd.
<i>Pastor,</i>	A shepherd.
<i>Surrao</i>	A scrip.
<i>Cajado,</i>	A sheep-hook.
<i>Pastora,</i>	A shepherdess, a rural lass.
<i>Herdade,</i>	A great <i>or</i> large field, a wide arable ground.
<i>Hortolaõ,</i>	A gardner.
<i>Hortaliça,</i>	All sorts of herbage.
<i>Cavador,</i>	A ditcher.
<i>Vinhateiro,</i>	A vine-dresser.

Lavrador,

Lavrador,

A farmer, one who cultivates ground, whether his own or another's.

Pastos,

Feeding ground, pasture, sheep walk.

Arado,

A plough.

Ferro do arado,

The plough-share.

Rabo do arado,

The plough handle.

Abegão, or official que faz arados,

A plough-wright.

Aguilhada,

A goad.

Enfinho,

A rake.

Grade,

A harrow.

Semeador,

A sower.

Roçador,

A weeder.

Fouce roçadeira,

A weeding-hook.

Fouce,

A scythe, or sickle.

Podão,

A pruning knife.

Segador,

A reaper, or mower, harvest man.

Mangoal,

A flail.

Forcado,

A prong to cast up sheaves of corn with.

Caçador,

A huntsman.

Pescador,

A fisherman.

Rego,

A furrow.

Terra que fica levantada entre dous regos,

A balk, or ridge of land between two furrows.

Outeiro,

A hill.

Monte, or montanha,

A mountain.

Valle,

A valley.

Lagôa,

A moor, fen, or marsh, a standing water, but sometimes dry.

Lago,

A lake, or standing pool, but always full of water.

Ribeiro,

A brook, a stream of water with a gentle or natural current.

Ribeirinho,

A rivulet, a streamlet.

Plano, or planície,

A plain.

Penha, or rocha,

A rock.

Penhasco,

A great rock.

Deserto,

A desert, or wilderness.

Despenhadeiro,

<i>Despenhadeiro,</i>	A precipice.
<i>Bosque,</i>	A wood.
<i>Bosque pequeno,</i>	A grove, or thicket.
<i>Pedaço de chão sem arvores dentro de hum bosque,</i>	A glade in a wood.
<i>Pomar, or vergel,</i>	An orchard.
<i>Prado,</i>	A meadow.
<i>Ramada,</i>	A bower.
<i>Fonte,</i>	A fountain.
<i>Trigo,</i>	Wheat.
<i>Trigo candial,</i>	The best wheat.
<i>Trigo bretanha,</i>	Red wheat.
<i>Centeo,</i>	Rye.
<i>Ferrãa,</i>	Meslin, mixed corn, as wheat and rye, &c.
<i>Tremez,</i>	The corn of three months growth.
<i>Espêlta,</i>	Spelt.
<i>Espiga,</i>	Ear of corn.
<i>Cabeça da espiga,</i>	The little grain at the top of the ear of corn.
<i>Bainha, donde sabe a espiga depois de formada,</i>	The cod, or husk in which the ear of corn is lodged.
<i>Legumes,</i>	Pulse.
<i>Graos,</i>	Spanish pease.
<i>Lentilha,</i>	A lentil.
<i>Tramoço, or tremoço,</i>	A lupine.
<i>Feijoens,</i>	French-beans.
<i>Feijão sapata, or bajes,</i>	Kidney-beans.
<i>Feijão fradinho,</i>	A sort of small French beans with a black spot.
<i>Chichare,</i>	Chichlings.
<i>Carreta,</i>	A waggon.
<i>Carro,</i>	A cart.
<i>Roda,</i>	A wheel.
<i>Caimbas,</i>	The felloes of the wheel.
<i>Eixo,</i>	The axle-tree.
<i>Rayo da roda,</i>	The spoke of a wheel.
<i>Curral de boys,</i>	An ox-stall.
<i>Curral de ovelhas,</i>	A sheep-fold.
<i>Curral de cabras,</i>	A house for goats.
<i>Chiqueiro de porcos,</i>	A hog's sty.
<i>Erva,</i>	Grass.
<i>Trigo em erva,</i>	Green corn.

Seara,

Seara,
Tarro,
Cincho,

Enxada,
Enxadaõ, or alviaõ,

Canga,
Cangalhos,

Sebe,

O que faz sebes,
Fouce roçadoura de que uzaõ
para fazer sebes,
Tempo de tosquia e a festa que
nelle fazem os rusticos.

Cantiga dos segadores depois
de acabado o tempo da sega,

çarça,
Mata,
Mato,

Lêira, or taboleiro,
Chorro de agoa,
Vereda,
Rasto,
Cêsta,
Cabáz,
Cabâna, or choupana,
Cabaço.

Standing corn.

A milk-pail.

A cheese-vat, to make cheese in.

A mattock, a hoe.

A two forked tool, a prong to set plants with, or to dig up the ground with, and prepare it for planting.

A yoke for oxen.

Two pieces of wood on both sides of the oxen's neck, to keep it fast under the yoke.

A hedge, or fence made round grounds, with prickly bushes.

Hedger.

Hedging-bill.

The sheep shearing, the time of shearing sheep; the feast made when sheep are shorn.

Harvest-home.

A bramble.

A thicket, a forest.

A place where many shrubs grow.

A bed in a garden.

A water spout.

A path.

The track.

A basket.

A frail, a pannier.

A cottage, a hut.

A dry hollow ground used by husbandmen to keep seeds.

Cousas pertencentes á Guerra,

Things relating to War.

Serviço, ou vida militar,

Warfare.

Militar, ou servir na guerra,

To go a warfaring.

Artilharia,

<i>Artilharia, artilharia, ou artilheria,</i>	Artillery.
<i>Canhão, ou peça de artilharia;</i>	A cannon.
<i>Canhão de ferro,</i>	Iron cannon.
<i>Canhão de bronze;</i>	Brass cannon.
<i>Alma do canhão,</i>	The mouth of a cannon.
<i>Fogaõ do canhão,</i>	The touch-hole of a cannon.
<i>Culatra do canhão,</i>	The breech of a cannon.
<i>Botaõ, ou extremidade da culatra,</i>	The pummel.
<i>Balas encadeadas,</i>	Chainshots.
<i>Bala de canhão,</i>	A cannon bullet, cannon-ball, or cannon-shot.
<i>Carreta do canhão,</i>	The carriage of a cannon.
<i>Pólvora,</i>	Gun-powder.
<i>Meyo canhão,</i>	A demy-cannon.
<i>Canhão dobrado,</i>	A double cannon.
<i>Canhão para bater huma praça,</i>	A cannon for battery.
<i>Canhão de vinte e quatro,</i>	A twenty-four pounder.
<i>Calibre,</i>	Caliber.
<i>Carregar,</i>	To load.
<i>Escorvar,</i>	To prime.
<i>Fazer pontaria,</i>	To level.
<i>Petrechos, or muniçoens de guerra</i>	Military stores.
<i>Encravar huma peça,</i>	To nail up a gun.
<i>Descavalgar huma peça,</i>	To dismount a gun.
<i>Desparar,</i>	To fire.
<i>Tiro de peça,</i>	A cannon shot.
<i>Trem de artilharia,</i>	The train of artillery.
<i>Colubrina,</i>	A culverin.
<i>Falconete,</i>	A falconet.
<i>Petardo,</i>	A petard.
<i>Pedreiro,</i>	A swivel gum, pederero, or paterero.
<i>Bomba,</i>	A bomb.
<i>Bombarda,</i>	A great gun, a bombard.
<i>Morteiro,</i>	A mortar-piece.
<i>Granada,</i>	A grenade.
<i>Espingarda,</i>	A firelock.
<i>Pistola,</i>	A pistol.
<i>Carabina,</i>	A carabine.
<i>Mosquete,</i>	A musket.
<i>Machadinha,</i>	A battle-ax.
<i>Lança,</i>	A lance.

U

Alabárda,

<i>Alabárda,</i>	An halbert.
<i>Partasãna,</i>	A partizan.
<i>Pique,</i>	A pike.
<i>Calar os piques para resistir a</i> <i>cavalaria,</i>	To present the pikes against the cavalry.
<i>Alfange,</i>	Scymetar.
<i>Espada,</i>	A sword.
<i>Desembainhar a espada,</i>	To unsheath the sword.
<i>Punho da espada,</i>	The handle of a sword.
<i>Maçaõ da espada,</i>	The pommel of a sword.
<i>Guarniçaõ da espada,</i>	The hilt of a sword.
<i>Folha da espada,</i>	The blade of a sword.
<i>Meter mão a espada,</i>	To clap one's hand on one's sword.
<i>Matar,</i>	To kill.
<i>Ferir,</i>	To wound.
<i>Desbaratar,</i>	To rout.
<i>Saquear,</i>	To sack.
<i>Punhal,</i>	A poniard.
<i>Bayoneta,</i>	A bayonet.
<i>Calar a bayoneta,</i>	To fix the bayonet in the musket.
<i>Capacete,</i>	A head-piece, or helmet.
<i>Morrião,</i>	A morrion.
<i>Viseira,</i>	The vizor of an helmet.
<i>Gorjal, or gola,</i>	The gorget.
<i>Peito de armas,</i>	A breast-plate.
<i>Couraça,</i>	A cuirass.
<i>Espaldár,</i>	The back-plate.
<i>Cossolete,</i>	A corslet.
<i>Broquel,</i>	A buckler.
<i>Escudo,</i>	A shield.
<i>Adaga,</i>	Dagger, a short sword.
<i>Saya de malha,</i>	A coat of mail.
<i>Rey de armas,</i>	The king at arms, or king of heralds.
<i>Arauto,</i>	A Herald.
<i>General,</i>	A general.
<i>Tenente general,</i>	A lieutenant-general.
<i>Sargento mor de batalha,</i>	A major-general.
<i>Sargento,</i>	A serjeant.
<i>Sargento mor,</i>	Major.
<i>Mariscál, or marichál,</i>	Marshal.
<i>Mestre de campo general,</i>	Master de camp general.
<i>Coronel,</i>	Colonel.

Mestre,

<i>Mestre de campo,</i>	Master de camp.
<i>Coronel de infantaria,</i>	Colonel of foot.
<i>Official de guerra,</i>	An officer.
<i>Brigadeiro,</i>	Brigadier.
<i>Tenente coronel,</i>	Lieutenant-colonel.
<i>Ajudante de sargento mor,</i>	Adjutant.
<i>Ajudante de tenente de mestre de campo,</i>	Aid de camp:
<i>Capitão,</i>	Captain.
<i>Posto de capitão,</i>	Captaincy, or captainship.
<i>Tenente,</i>	Lieutenant.
<i>Corneta,</i>	Cornet.
<i>Alferes,</i>	Ensign.
<i>Bandeiras,</i>	Colours:
<i>Estandarte,</i>	Standard.
<i>Alferes de cavalaria que traz o estandarte,</i>	Standard-bearer.
<i>Pagador,</i>	Agent.
<i>Provedor dos mantimentos de huma armada,</i>	Purveyor:
<i>Commissario,</i>	Commissary.
<i>Commissario geral,</i>	Muster-master:
<i>Engenheiro,</i>	Engineer.
<i>Aposentador do exercito,</i>	Quarter-master.
<i>Cabo de esquadra,</i>	Corporal.
<i>Tambor, ou caixa,</i>	Drum.
<i>Tambor, ou o que toca tambor,</i>	A drummer.
<i>Baguetas,</i>	Drum-sticks.
<i>Cordeis do tambor,</i>	Drum-strings.
<i>Toques do tambor,</i>	The beats of a drum.
<i>Tocar o tambor,</i>	To beat the drum.
<i>Alvorada, ou general,</i>	The general, one of the beats of the drum.
<i>Mostra,</i>	Muster.
<i>Passar mostra,</i>	To muster, to review forces.
<i>Trombeta,</i>	A trumpet.
<i>Trombeteiro, ou Trombeta,</i>	A trumpeter.
<i>Pifano,</i>	A fife, or fife.
<i>Soldo,</i>	Wages, or pay for soldiers.
<i>Soldado,</i>	A soldier.
<i>Soldado que esta de sentinella,</i>	Soldier on duty.
<i>Entrar de guarda,</i>	To mount or go upon the guard.
<i>Sentinella,</i>	Duty, centinel.
<i>Render a guarda, sentinellas,</i>	To relieve the guard, &c.
<i>&c.</i>	<i>U 2</i> <i>Blocar,</i>

<i>Blocar, or bloquear,</i>	To block up.
<i>Infante, or soldado de pé,</i>	A foot soldier.
<i>Granadeiro,</i>	Grenadier.
<i>Bigodes,</i>	Whiskers.
<i>Dragão,</i>	Dragoon.
<i>Soldado de cavallo,</i>	Trooper, or cavalier.
<i>Montar a cavallo,</i>	To get on horseback.
<i>Apear se,</i>	To alight.
<i>Guarda da pessoa real, or ar- cheiro,</i>	Life-guard-man.
<i>Cavalleiro armado de couraça,</i>	Cuirassier.
<i>Mosqueteiro,</i>	Musketeer.
<i>Soldado com espingarda,</i>	Fuselier.
<i>Alabardeiro,</i>	Halberdier.
<i>Genifero,</i>	Janissary.
<i>Soldado armado com lança,</i>	A spearman.
<i>Soldado que leva pique, or pi- queiro,</i>	A pikeman.
<i>Besteiro, ou soldado que peleja com besta,</i>	Cross-bow man.
<i>Gastador,</i>	A pioneer.
<i>Mineiro, ou minador,</i>	Miner.
<i>Bombardeiro,</i>	A bombardier.
<i>O tiro da artilharia, ou o es- paço que a bala disparada corre,</i>	Gunshot, or the space to which a shot can be thrown
<i>Artilheiro,</i>	Matross, also a gunner, or canoneer.
<i>A arte da artilharia,</i>	Gunnery.
<i>General da artilharia,</i>	General of the artillery.
<i>Aventureiro,</i>	A volunteer.
<i>Recrutas,</i>	Recruits.
<i>Explorador, or corredor de ex- ercito,</i>	Scout.
<i>Espia,</i>	Spy.
<i>O que leva viveres ao exercito, ou vivandeiro,</i>	Sutler.
<i>Soldado que faz correrias,</i>	A marauder, a soldier that goes a marauding.
<i>Atabale,</i>	Kettle-drum.
<i>Infanteria,</i>	The infantry.
<i>Cavalaria,</i>	Cavalry.
<i>Cavalaria ligeira,</i>	Light-horse.
<i>Vanguarda,</i>	The vanguard.
<i>Corpo de batalha,</i>	The main body of an army.

Retaguarda,
Corpo de reserva,
Corpo da guarda,
Piquete,

Ala,
Batalhaõ,
Destacamento,
Regimento,
Companhia,
Esquadraõ,
Mochila,
Bagagem, ou bagage,
Batedores do campo,
Almazem, ou armazem,
Muralhas,
Amea, or ameya,
Parapeito,
Castello,
Forte,
Fortaleza,
Fortificação,
Torre,
Citadella,
Baluarte,
Fileira,
Cortina,
Meya lua,
Troneira,
Terra-pleno,
Rebelim, ou Revelim,
Contraescarpa,
Barreira,
Falsabraca,
Fosso,
Guarita,
Casamata,
Corredor, ou estrada encoberta,
Cestoens,
Estacada, ou palissada,
Reduto,
Atalaya,

The rear.
 The corps de reserve.
 The corps de guard.
 The piquets of an army, or
 piquet-guard.
 The wing of an army.
 Battalion.
 Detachment.
 Regiment.
 A company.
 A squadron.
 Knapfack.
 Baggage.
 Discoverers.
 Armory.
 Walls.
 A battlement.
 The parapet.
 A castle.
 A fort.
 A fortrefs.
 Fortification.
 A tower.
 A citadel.
 Bulwark.
 A file.
 A curtain.
 Half-moon.
 A loop-hole.
 A rampart.
 A ravelin.
 Counterscarp.
 A barrier.
 A faufsbraye.
 A ditch.
 A centry-box.
 A casemate.
 The covert way.
 Gabions.
 A palisade.
 A redoubt.
 A place to discover, a watch
 tower, or the person that
 stands to discover, or watch.

<i>Manta, ou Mantelete,</i>	A mantelet, or cover for men from the shot,
<i>Faxina,</i>	Fascines.
<i>Mina,</i>	A mine.
<i>Contramina,</i>	A countermine.
<i>Fazer voar a mina,</i>	To spring a mine.
<i>Trincheira,</i>	A trench.
<i>Abrir as trincheiras,</i>	To open the trenches.
<i>Real,</i>	Camp.
<i>Viveres, ou munições de boca,</i>	Provisions.
<i>Bisinho,</i>	A new soldier.
<i>Batalha,</i>	A battle.
<i>Dar batalha,</i>	To give battle,
<i>Escaramuça,</i>	A skirmish.
<i>Sítio,</i>	A siege.
<i>Quartel,</i>	A quarter.
<i>Encamisada,</i>	A camifado.
<i>Sortida,</i>	A sally.
<i>Bater,</i>	To batter.
<i>Brecha,</i>	A breach.
<i>Pontão,</i>	A pontoon.
<i>Escalada,</i>	An escalade.
<i>Affalto,</i>	An assault.
<i>Dar affalto,</i>	To storm.
<i>Tomar por affalto,</i>	To take by storm.
<i>Chamada,</i>	The chamade.
<i>Capitular,</i>	To capitulate.
<i>Capitulação,</i>	Capitulation.
<i>Treguas,</i>	Truce.
<i>Guarnição,</i>	Garrison.
<i>Preboste,</i>	A provost.
<i>Preboste general</i>	A provost-marshal.
<i>Leva,</i>	Levy.
<i>Levantar soldados, ou fazer leva de gente,</i>	To raise men, to levy, or raise soldiers.
<i>Levantar o sítio,</i>	To raise the siege.
<i>Levantar o campo,</i>	To decamp.
<i>Affentar o campo,</i>	To pitch one's camp.
<i>Campo volante,</i>	A flying camp.
<i>Campanha,</i>	A campaign.
<i>Meter-se em campanha,</i>	To begin the campaign, to open the field.
<i>Guerrear,</i>	To war.
<i>Peça de campanha,</i>	A field-piece.
<i>Forragem,</i>	A forage.

<i>Quarteis de inverno,</i>	Winter quarters.
<i>Dar quartel,</i>	To give quarter.
<i>Aquartelar-se,</i>	To take quarters.
<i>Marchar,</i>	To march.
<i>Marchar com bandeiras despre-</i>	To march with flying colours.
<i>gadas,</i>	
<i>Tocar a recolher,</i>	To sound a retreat.
<i>Entregar huma praça,</i>	To surrender a place.

Navegação.

Navigation.

<i>Navio,</i>	A ship.
<i>Não,</i>	A large ship.
<i>Não de guerra,</i>	A man of war.
<i>Não de carga, ou mercantil,</i>	A merchant-ship, a merchant-man.
<i>Navio veleiro,</i>	A very good sailer, or a ship that sails well.
<i>Navio ronçeiro,</i>	A bad sailer.
<i>Galé,</i>	A galley.
<i>Galeaça,</i>	A galleass.
<i>Galeão,</i>	A galleon.
<i>Galeota, ou galeoto,</i>	A galliot, a small galley.
<i>Comitre,</i>	The boatswain of a galley.
<i>Fragata,</i>	A frigate.
<i>Carraca,</i>	A carrack.
<i>Fusta,</i>	A foist.
<i>Pinaça,</i>	A pinnace.
<i>Barca de passagem,</i>	A ferry-boat.
<i>Barco,</i>	A boat.
<i>Barca,</i>	A bark, a great boat.
<i>Canôa,</i>	A canoe.
<i>Gôndola,</i>	Gondola, a small boat much used in Venice.
<i>Esquife,</i>	A skiff.
<i>Chalupa, ou balandra,</i>	A sloop.
<i>Chalupa pequena,</i>	A shallop.
<i>Bergantim,</i>	A brigantine, or brig.
<i>Balsa,</i>	A float.
<i>Capitãna,</i>	The admiral's ship.
<i>Almiranta,</i>	The vice-admiral.
<i>Armáda,</i>	A fleet, a navy.
<i>Frota,</i>	A fleet of merchant ships.
<i>Esquádra,</i>	A squadron, part of a fleet.

<i>A bordo,</i>	A-board.
<i>Popa,</i>	The poop, stern, or steerage.
<i>Proa,</i>	The prow, or head.
<i>Peças de proa para dar caça ao inimigo,</i>	Chase guns.
<i>Tartâna,</i>	A tartan.
<i>Brulote,</i>	A fire-ship.
<i>Patáxo,</i>	A patache.
<i>Falúa,</i>	A felucca.
<i>Batél, or bateira,</i>	A small bark, a wherry.
<i>Caravela,</i>	A caravel.
<i>Sorte de pataxo para serviço de huma não de guerra que he mayor delle,</i>	A tender.
<i>Navio de linha,</i>	A capital ship, or line of battle-ship.
<i>Guarda-costa,</i>	A guard ship.
<i>Galéota da qual se lançao as bombas.</i>	Bomb-ketch.
<i>Navio que serve para andar a corso,</i>	A cruiser.
<i>Navio preparado, e esquipado por armadores para ir contra o inimigo,</i>	A privateer.
<i>Hyacite,</i>	Yacht.
<i>Navio de transporte,</i>	A transport.
<i>Não da Índia Oriental,</i>	East-India man.
<i>Não da Índia Occidental,</i>	West-India ship.
<i>Sorte de embarcação pequena Hollandeza de hum só masto,</i>	A Dutch dogger.
<i>Navio para levar carvão,</i>	A collier.
<i>Embarcaçoens pequenas,</i>	Small craft.
<i>Embarcação, ou barco grande que serve para levar fazendas a bordo,</i>	A barge.
<i>Embarcação grande, ou caravela, que serve para commercar, pella costa,</i>	A fly boat, a large vessel used in the coasting trade.
<i>Embarcação de avizo,</i>	Advice-boat.
<i>Paquete,</i>	Packet-boat.
<i>Barco de pescar,</i>	A fishing-boat, or bus.
<i>Lancha,</i>	Cock-boat, a scull.
<i>Remos,</i>	Oars.
<i>Pá do remo,</i>	The blade of the oar.
<i>Sentina,</i>	The well.

Leſtro,

<i>Lastro, ou lasto,</i>	Ballast.
<i>Lastar, ou lançar lastro ao navio,</i>	To ballast a ship.
<i>Masto, or arvore,</i>	A mast.
<i>Masto grande,</i>	The main-mast.
<i>Masto de mezêna,</i>	The mizen-mast.
<i>Masto do traquête,</i>	The fore mast.
<i>Masto do gurapês,</i>	The bowsprit, or boltsprit.
<i>Gávea,</i>	The round-top, main-top, or scuttle of a mast.
<i>Quilha,</i>	The keel.
<i>Verga, ou entena,</i>	A yard.
<i>Laiz, ou extremidades das vergas,</i>	The yard-arms.
<i>Pranchas, que cobrem os costados do navio da parte de fora,</i>	Side-planks, or side of a ship.
<i>Vela *,</i>	A sail.
<i>Vela mestra, or a vela do masto grande,</i>	The main sheet.
<i>Vela da Gávea,</i>	The main-top-fail.
<i>Vela do joanete do masto grande,</i>	Main-top-gallant-fail.
<i>Papafigos,</i>	So they call the mizen and fore-fail.
<i>Mezena,</i>	Mizen-fail.
<i>Gata, ou vela de cima da mezena,</i>	Mizen-top-fail.
<i>Traquete,</i>	The fore-fail.
<i>Velacho,</i>	The fore-top-fail.
<i>Joanete do traquete</i>	The fore-top gallant-fail.
<i>Cevadeira,</i>	The sprit-fail.
<i>Vela latina,</i>	A shoullder of mutton fail.
<i>Fazer força de vela,</i>	To crow the sail.
<i>Mastaréos,</i>	The top masts, or top gallant-masts.
<i>Mastareo da mezena, ou mastareo da gata,</i>	Mizen top mast.
<i>Portinhola,</i>	A port hole.
<i>Bandeiras,</i>	The colours.
<i>Flammulas, ou galhardetes,</i>	Streamers, pendants.
<i>Agulha de marear,</i>	The mariner's compass.
<i>Bitacola,</i>	Bittacle.
<i>Costuras do navio,</i>	The seams of a ship.
<i>Leme,</i>	Helm, or rudder.

* By *vela* is oftentimes meant the ship itself.

Cana do leme,
Cuberta,
Cuberta corrida,
Escotilhas,

Escotilhaõ,

Castello de popa,
Castello de proa,
Garrár a ancora,

Ancora

Meter a ancora na lancha, ou
bote depois de levantala,

Ancora de reboque,
Ancora da esperança,
Unbas da ancora,

Argola da ancora,
Estar a ancora a pique,
Amarra,

Picar, ou cortar as amarras,
Sonda, ou prumo,
Cutelos,

Maré,

Bosma,

Preparar hum navio de velas,
cordas, &c.

Piloto,

Escrivaõ,

Pilotagem,

Carta de marear,

Capitaõ,

Capitaõ tenente,

Contramestre,

Marinheiro,

Camarote,

Marinheiro que he camarada,
ou pertence ao mesmo rancho,

Tormenta,

Borrasca,

Bonança,

Calmaria,

Vento em popa

The whip, or whip-staff.
 Deck.

Flush fore and aft.

The hatches of a ship, scut-
 tles.

A room by the hatches, to
 keep the provisions.

The hind castle.

The fore castle.

To drive; that is, when an
 anchor does not hold fast,
 and the ship drags it away.

The anchor.

To boat the anchor.

A kedger.

Sheet anchor.

Flooks,

The ring of an anchor.

Is for the anchor to be a-peak.

A cable.

To cut the cables.

Sounding lead.

Studding sails.

The tide.

A speaking trumpet.

To rig a ship.

Pilot, or steersman,

A purser.

Pilotage.

Sea-chart,

A captain.

First lieutenant.

A boatswain.

A sailor.

A cabin.

A messmate.

A tempest.

A storm.

Fair weather.

Calm.

The wind full a-stern, a fore-
 wind.

Navio

Navio arrasado em popa,

A ship that sails before the wind.

Derrota,

The course, or way of a ship.

Alar a bolina,

To sharp the main bowling, to haul up the bowling.

Ir pela bolina,

To tack upon a wind, sail upon a bowline.

Nó da bolina,

The bowling knot.

Barlavento,

Windward.

Ganhar o barlavento,

To get the wind.

Barlaventiar, ou deitar a barlavento,

To ply to windward.

Sotavento,

Leeward.

Escovens,

Hawfers.

Escotas,

Tacks.

Velame, cordas, e o mais que he necessario para preparar hum navio,

Tackle, or tackling, the rigging of a ship.

Corda,

A rope.

Enxarcias,

Shrowds.

Arribar,

To put into an harbour, to be driven into an harbour by stress of weather; also to bear up, to bring the ship more before the wind.

Bombordo,

Larboard.

Estibordo,

Starboard.

Ló,

Loof.

Meter de ló,

To loof, or keep the ship nearer the wind.

Bomba,

A pump.

Dar a bomba,

To pump.

Balde para deitar agoa na bomba,

Pump-can.

Escuma que sahe da bomba depois de ter tirado a agoa,

Pump-suck.

Navio, cuja agoa se não pode tirar com a bomba,

A ship that is stoaked.

Manga de couro por onde sahe a agoa da bomba,

Pump-dale.

Braço da bomba,

The pump-handle.

Faról,

Light, or lantern.

Vento,

Wind.

Rosa da Agulha, ou dos Ventos. *The Fly of the Mariners Compass.*

Nórtē,
Norte 4^a a nordeste,
Nor nordeste,
Nordeste 4^a a norte,
Nordeste,
Nordeste 4^a a leste,
Les nordeste,
Léste 4^a a nordeste,
Léste,
Léste 4^a a sueste,
Lés sueste,
Sueste 4^a a leste,
Sueste,
Sueste 4^a a sul,
Susueste,
Sul 4^a a sueste,
Sul,
Sul 4^a a sudoeste,
Susudoeste,
Sudoeste 4^a a sul,
Sudoeste,
Sudoeste 4^a a oeste,
Oés sudoeste,
Oéste 4^a a sudoeste,
Oeste,
Oeste 4^a a noroeste,
Oes noroeste,
Noroeste 4^a a oeste,
Noroeste,
Noroeste 4^a a norte,
Nor noroeste,
Norte 4^a a noroeste,

Vento travessão, ou traveffia,
Dar a embarcação a travez,

Pairar,

North.
N. by E.
N. N. E.
N. E. by N.
N. E.
N. E. by E.
E. N. E.
E. by N.
East.
E. by S.
E. S. E.
S. E. by E.
S. E.
S. E. by S.
S. S. E.
S. by E.
South.
S. by W.
S. S. W.
S. W. by S.
S. W.
S. W. by W.
W. S. W.
W. by S.
West.
W. by N.
W. N. W.
N. W. by W.
N. W.
N. W. by N.
N. N. W.
N. by W.

Contrary wind.

To hull, it is said of a ship
with the helm lashed a lee,
when the storm is so
fierce, that she can bear
no sail.

To ply to and again in one's
station.

Esparão,

Esporaõ,
Colher hum cabo,
Largar mais cabo,
Abrir agoa,
Fazer agoada,
Arpaõ,
Arpar hum navio,
Fatexa,
Pedaço de lona breada que se
poem ao redor do masto e das
bombas para que a agoa não
penetre,
Passador,

Corda com que se prende o bote,
ou lancha á popa do navio,
Apito,
Abadernas,
Abita,
Emproar,

Guinar o navio,
Parte superior, ou mais alta
da popa de hum navio,
Apagafanoes,
Arreigadas,
Brioes,
Barredouras,
Bartidouro,
Bastardos,
Bigota,
Botalós,
Bracear,
Braços,
Bragueiro, or vergueiro,
Brandaes,
Buçardas,
Cachólas,
Cadaſte,
Cadernal,

Cavernas,
Colhedores,

Beak.
 To coil a cable.
 To pay more cable.
 To leak, or spring a leak.
 To take in fresh water.
 A grapnel.
 To grapple a ship.
 Grapnel.
 Coat.

A fidd, or pin of iron to
 open the strands of ropes.
 Boat-rope, or gift-rope.

A boatswain's call.
 Nippers.
 Bits.
 To steer right forward, to
 turn the prow straight to
 any other ship or place.
 To yaw, or make yaws.
 The tafferel.

Leech-lines.
 Puttocks.
 Bunt-lines.
 Low-studding-sails.
 Boat's skit.
 Parrels.
 A dead-eye.
 Studding-sail-booms.
 To brace.
 Braces.
 The rudder's rope.
 Back-stays.
 Breast-hooks.
 Cheeks.
 Stand-post.
 A large block with more than
 one shive.
 The floor-timbers.
 Lines of the shrouds.

Com-

<i>Compassar hum navio,</i>	To trim a ship.
<i>Cossouros,</i>	Trucks.
<i>Craca,</i>	The foulness in the ship's bottom.
<i>Estar hum navio lançado á banda,</i>	Is for a ship to heel.
<i>Cabrestante,</i>	The capstan.
<i>Dar caça,</i>	To chase.
<i>Curvas,</i>	The knees.
<i>Mesas da guarnição,</i>	Chain-wales.
<i>Desastre,</i>	Boat's skit.
<i>Embornaes,</i>	Scupper-holes.
<i>Poraõ,</i>	The hold of a ship.
<i>Maca,</i>	Hammock.
<i>Convez,</i>	Deck, or quarter-deck.
<i>Camarote do cirurgião,</i>	Cockpit.
<i>Frete,</i>	Freight.
<i>Carga,</i>	Cargo.
<i>Ordem que o capitão recebe para dar a vela, ou carta de ordens,</i>	Sailing orders.
<i>A acção de imbarcar se,</i>	Embarkation.
<i>Desembarque,</i>	Disembarking.
<i>Embargo,</i>	Embargo.
<i>Ancoragem,</i>	Anchorage.
<i>Batalha naval,</i>	Sea-fight.
<i>Caravela mexeriqueira, ou de espia,</i>	A ship for espial.
<i>Arriar, ou arrear,</i>	To veer.
<i>Arrear as velas,</i>	To strike sail.
<i>Arrear bandeira,</i>	To strike the flag.
<i>Levantar ferro, levar ancoras, levar ferro, levar-se, ou levar,</i>	To weigh anchor.
<i>Léva,</i>	The action of weighing, or taking up the anchor.
<i>Bolear a peça,</i>	To move a gun towards star-board, or larboard.
<i>Peça de leva,</i>	The signal gun.
<i>Rebocar, ou levar de reboque,</i>	To tow.
<i>Fazer costuras,</i>	To splice.
<i>Passagem,</i>	Passage.
<i>Passageiro,</i>	Passenger.
<i>Viagem,</i>	Voyage.
<i>Navio cujo capitão tem cartas de repre alias,</i>	Letters of mark.

Querenar hum navio,
Brear as costuras do navio,
Dar á costa,
Solucar a náó,

Naufregar,

Naufragio,
Patraõ, ou mestre da náó,
Carpenteiro de navios,
Estaleiro,
Embarcar,
Embárcar,

Grumetê,

Rapaz que serve como moço do navio,

Rapaz que serve ao capitão,
Calafate,
Calafetar hum navio,
Calafeto,
Arsenal, ou ribeira das náos,

Emmastear,

Remar,
Remador,
Forçado,
Despensêiro,
Marinheiros, e toda a outra gente, que pertence ao navio,

Chusma,
Guarnição da náó,

O sobrecarga do navio,
Balestilha,
Quadrante,
Outante,
De ré,
Paravánte,
Situação de huma costa, ilha,
&c. a respeito de qualquer outro lugar,

Quarentena,

To careen a ship.

To pay the seams of a ship.

To run a ground, or on shore.

Is for a ship to roll, or to float in rough water.

To suffer a wreck, to be wrecked.

Shipwreck.

Ship master.

Shipwright.

Stock.

To ship.

To go aboard ship, to take shipping.

The meanest sort of sailor, or a servant to the sailors.

Shipboy.

A cabin-boy.

A calker.

To calk a ship.

Oakam.

An arsenal, a store-house, or magazine.

To fit a ship, or vessel with masts.

To row.

Rower.

Galley-slave.

Steward.

The crew of a ship.

Crew of galley-slaves.

Marines, soldiers who serve on board of ship.

Supercargo.

Cross-staff.

Quadrant.

Hadley's quadrant.

Aft.

Fore.

The bearing.

Quarantine.

Baliza,

Baliza,
Larga,
Amarar,
Caçar a vela,

Cacear hum navio,

Lançar hum navio ao mar,
Fugir,
Entrar com vento fresco, e bom
no porto,

Bordo,
Bordo, ou banda,
Navio de alto bordo,
Caça,
Preça, ou tomadia,
Estar de vergadalto,
Ventos de monção, ou geraes,
Andar de conserva,

Dar, ou fazer hum bordo,

Estar á capa, ou por-se á capa,

Sea-mark.

Large.

To bear off.

To turn the sail to the wind
side.

It is said of a ship that is hur-
ried away from her course
by strong winds, tides, &c.

To launch a ship.

To bear away.

To bear in with the harbour.

Tack.

Broadside.

First rate man of war.

Chace.

Prize, or capture.

To stand for the offing.

Trade winds.

To keep company together,
to sail under a convoy.

To tack the ship, to tack
about, or to bring her head
about.

To lie by at sea, to back the
sails.

Do Commercio, e do que lhe
pertence, *Of Trade, and of Things re-
lating to it.*

Conta,
Conta de venda,
Fazer huma conta,
Pedir contas,
Dar á conta,
Conta corrente,
Dinheiro de contado,
Acção,
O que negoceia em comprar e
vender acçoens,
Ballanço,
Fardo,
Banco,
Banqueiro,

Account.

Account of sales.

To cast up an account.

To call to an account.

To pay on account.

Account current.

Ready money.

Stock.

Jobber.

Ballance.

Bale.

Bank.

Banker.

<i>Quebra,</i>	Bankruptcy.
<i>Falido, ou quebrado,</i>	Bankrupt.
<i>Ajuste, on concerto,</i>	Bargain.
<i>Troca,</i>	Barter.
<i>Portador,</i>	Bearer.
<i>Lançador,</i>	Bidder.
<i>O que lança mais,</i>	Out-bidder.
<i>Letra de cambio,</i>	Bill of exchange, a draught.
<i>Negociar huma letra de cambio,</i>	To negotiate a bill of exchange.
<i>Conta,</i>	Bill.
<i>Partida,</i>	Parcel.
<i>Conhecimento,</i>	Bill of lading.
<i>Escritura de obrigação,</i>	Bond, engagement.
<i>Guarda livros, ou o que em huma casa de negocio tem a seu cargo os livros,</i>	Book-keeper.
<i>Occupação, or negocio,</i>	Business.
<i>Comprador,</i>	Buyer.
<i>Dinheiro,</i>	Cash.
<i>Porte, ou carreto,</i>	Carriage.
<i>Caxeiro, ou o que guarda a caixa,</i>	A cashier, or cash-keeper.
<i>Cento,</i>	Cent.
<i>Certidão,</i>	Certificate.
<i>Cambio,</i>	Change, exchange.
<i>Freguez,</i>	Chap, chapman, or customer.
<i>Gastros,</i>	Charges.
<i>Barato,</i>	Cheap.
<i>Caro,</i>	Dear.
<i>Recibo da alfandega,</i>	Clearance, or cocket.
<i>Commissão,</i>	Commission.
<i>Mercancia,</i>	Commodity.
<i>Compromisso,</i>	Compromise.
<i>Consignação,</i>	Consignment.
<i>Consumo,</i>	Consumption.
<i>Conteudo,</i>	Contents.
<i>Contrato,</i>	Contract.
<i>Correspondencia,</i>	Correspondence.
<i>Correspondente,</i>	Correspondent.
<i>Preço,</i>	Price, rate.
<i>Alfandega,</i>	Custom-house.
<i>Guardas d'alfandega,</i>	Custom-house officers.
<i>Guardas que estão vigiando até que os navios estejam descarregados,</i>	Tidesmen, or tidewaiters.

<i>Feitoria,</i>	Factory, settlement.
<i>Escritório,</i>	Counting-house.
<i>Crédito,</i>	Credit.
<i>Acredor,</i>	Creditor.
<i>Corrente,</i>	Current.
<i>Costume,</i>	Custom.
<i>Data,</i>	Date.
<i>Contratador,</i>	Dealer.
<i>Trafego, ou negocio,</i>	Dealing, traffick.
<i>Divida,</i>	Debt.
<i>Devedor,</i>	Debtor.
<i>Dinheiro desembolçado,</i>	Disbursement.
<i>Desconto,</i>	Discount.
<i>Extracto, ou copia,</i>	Docket.
<i>Deposito,</i>	Deposite.
<i>Desconto nos pagamentos que se fazem a dinheiro de contado, ou por qualquer outra ra- zão,</i>	Draw-back.
<i>Acredor importuno,</i>	Dun.
<i>Copia,</i>	Duplicate.
<i>Corretor,</i>	A broker.
<i>Corretor de letras de cambio,</i>	Money-changer, or exchange- broker.
<i>Assegurador, ou segurador,</i>	Insurer, or under-writer.
<i>Endosso,</i>	Endorsement.
<i>Endossador,</i>	Endorser.
<i>Abarcador,</i>	Engrosser.
<i>Levantamento de preço,</i>	Enhancement.
<i>Assento no registo,</i>	Entry.
<i>Equivalente,</i>	Equivalent.
<i>Exigencia,</i>	Exigency.
<i>Despeza,</i>	Expence.
<i>Extracção,</i>	Export, or exportation.
<i>Extorção,</i>	Extortion.
<i>Feitor,</i>	Factor.
<i>Feira,</i>	Fair.
<i>Fio, ou arame no qual se en- fiaõ os papeis num escritorio,</i>	File for papers.
<i>Quatro, cinco, &c. por cento,</i>	Four, five, &c. per. cent.
<i>Fretar,</i>	To freight a ship.
<i>Frete,</i>	Freight.
<i>O que freta hum navio,</i>	A freighter.
<i>Cabedal, ou quantia de din- heiro destinado para alguma ousa,</i>	Fund.

<i>Ganho,</i>	Gain, or profit.
<i>O que ganha,</i>	Gainer.
<i>Fazendas, ou effeitos,</i>	Goods, effects.
<i>Estrea,</i>	Handsel.
<i>Escritura,</i>	Hand-writing.
<i>Entrada,</i>	A custom for imported commodities.
<i>Negociante que introduz fazendas numa praça ou reyno,</i>	Importer.
<i>Renda,</i>	Income.
<i>Interesse,</i>	Interest.
<i>Comunicação, ou commercio,</i>	Intercourse.
<i>Inventario,</i>	Inventory.
<i>Insufficiencia, ou falta de meyo para pagar,</i>	Insolvency.
<i>Factura,</i>	Invoice.
<i>Arras,</i>	Jointure.
<i>Escritura de arrendamento,</i>	Lease.
<i>Arrendador,</i>	Lessee.
<i>Livro da razão,</i>	Ledger-book.
<i>Emprestimo,</i>	Loan.
<i>Dinheiro emprestado,</i>	Money lent.
<i>Carta,</i>	Letter.
<i>Sobrescrito da carta,</i>	The direction of a letter.
<i>Fechar huma carta,</i>	To make, or close up a letter.
<i>Fechar huma carta com finete,</i>	To make and seal up a letter.
<i>Mala em que o correo traz as cartas,</i>	Mail.
<i>Hypotheca,</i>	Mortgage.
<i>Acredor hypothecario,</i>	Mortgagee.
<i>O que hypotheca,</i>	Mortgager.
<i>Fiador,</i>	Bail.
<i>Pagamento,</i>	Payment.
<i>Falta de pagamento,</i>	Nonpayment.
<i>Escrito de divida,</i>	Note, or promissory note.
<i>Dona,</i>	Owner.
<i>Fardo pequeno,</i>	Pack, a truss.
<i>Serapilheira,</i>	Packcloth, wrapper.
<i>Brabante,</i>	Packthread.
<i>Maço de cartas,</i>	Packet of letters.
<i>Companheyro de alguem no negocio, ou socio,</i>	Partner.
<i>Sociedade, ou companhia no negocio,</i>	Partnership.
<i>Penhor,</i>	Pawn, or pledge.

<i>Contrato do seguro das mercan-</i>	Policy of insurance.
<i>cias,</i>	
<i>Seguro,</i>	Insurance.
<i>Segurar,</i>	To insure.
<i>Protestar huma letra,</i>	To protest a bill.
<i>Aceitar huma letra,</i>	To accept a bill.
<i>Protesto,</i>	Protest.
<i>Sacár huma letra,</i>	To draw a bill.
<i>Correo aonde se lançaõ as cartas,</i>	Post-office.
<i>Correo que leva cartas,</i>	Postman, or letter-carrier.
<i>Porte de cartas,</i>	Postage.
<i>Premio, ou dinheiro que se</i>	Premium.
<i>paga aos seguradores,</i>	
<i>Dinheiro que se paga aos ma-</i>	Primage.
<i>rinheiros por terem carrega-</i>	
<i>do o navio,</i>	
<i>Capital,</i>	Principal, or capital.
<i>Perdas e danos,</i>	Losses and damages.
<i>Importancia,</i>	Proceed.
<i>Importancia liquida,</i>	Net proceed.
<i>Promessa,</i>	Promise.
<i>Bens,</i>	Property.
<i>Pontualidade,</i>	Punctuality.
<i>Compra,</i>	Purchase.
<i>Recibo,</i>	Receipt.
<i>Recambio,</i>	Re-exchange.
<i>Arbitro, ou louvado,</i>	Referee, or umpire.
<i>Louvamento, ou arbitrio,</i>	Reference.
<i>Regataõ,</i>	Regrater.
<i>Quitacão,</i>	Release.
<i>Remessa,</i>	Remittance.
<i>Venda das cousas por miudo,</i>	Retail.
<i>como fazem os mercadores</i>	
<i>de retalho,</i>	
<i>Mercador de retalho, ou tra-</i>	Retailer.
<i>peyro,</i>	
<i>Riquezas,</i>	Riches, wealth.
<i>Venda,</i>	Sale, or vent.
<i>Padraõ,</i>	A pattern.
<i>Amostra,</i>	Sample.
<i>Sinete,</i>	Seal.
<i>Lacre,</i>	Sealing-wax.
<i>Ajustamento de contas,</i>	Settlement of accounts.
<i>Loja,</i>	Shop.
<i>Mercador que tem loja,</i>	Shop-keeper.

Livro em que o mercador de loja Shop-book.

tem suas contas,

O que faz contrabando,

Fazenda de contrabando,

Fazer contrabando,

Modêlo, ou fiel dos pezos e medidas publicas,

Almazem,

Sobrescrevente,

Sobscripção,

Tára,

Fazenda roim,

Risco,

Juros,

Uso,

Usureiro,

Usura,

Obrêa,

Mercancias,

Valor,

Avaria,

Direitos,

Tributo, ou contribuição,

Taxa,

Sisa,

Siseiro,

Cães,

Direito que se paga por desembarcar fazendas no caes,

Collecção do mesmo direito, ou tributo,

Dizimos,

Dizimador, ou dizimeiro,

Louça vidrada, sem ser da

China,

Mercador de sobrado,

Venda que se faz por partidas,

Smuggler.

Contraband, or prohibited goods, goods smuggled, or run.

To run, to smuggle prohibited goods.

Standard measure.

Ware-house,

Subscriber.

Subscription.

Tare and trett.

Trash of goods.

Risk.

Interest.

Usance.

Usurer.

Usury.

Wafer.

Wares.

Worth.

Average.

Duties, or custom.

Cefs, tribute.

A set rate, affize.

Excise.

Exciseman.

Wharf.

Wharfage.

Wharfinger.

Tenths, or tithes.

Tithe-gatherer.

Dutch-ware.

Wholesale dealer.

Wholesale.

Da Moeda, ou Dinheiro Portu-
guez.

Of the Portuguese Coin.

This mark * is prefixed to the imaginary money.

*Real,	A ree, equal to $\frac{37}{400}d.$
Dez reis,	10 rees, $\frac{37}{40}d.$
Vintem,	A vintin, $1\frac{7}{20}d.$
Tostão, ou 5 ventens,	A testoon, $6\frac{3}{4}d.$
4 Tostoes, ou hum crusado,	A crusade, 2s. 3d.
Crusado novo, ou 24 vintens,	A new crusade, 2s. $8\frac{2}{3}d.$
8 Tostoes,	8 testoons, 4s. 6d.
Hum quarto de ouro, ou 12 testoons,	12 testoons, 6s. 9d.
*Milreis, ou 10 tostoes,	A milree, 5s. $7\frac{1}{2}d.$
16 Tostoes,	16 testoons, 9s.
Meya moeda de ouro,	Half moidore, 13s. 6d.
3200, ou 32 tostoes,	32 testoons, 18s.
Moeda de ouro de 4800,	A moidore, 1l. 7s.
Meya dobra, ou 6400,	Joanese, 1l. 16s.
Dobra, ou 12800.	128 testoons, 3l. 12s.



A
COLLECÇÃO DE COLLECTION
DE OF

Adagios Portuguezes. Portuguese Proverbs.

A Agoa o da, a agoa o leva.

Na agoa envolta pesca o pescador,

*Está como o peixe n'agoa,
Trazer a agoa para o moinho,*

WHAT is got over the
devil's back will be
spent under his belly; also,
lightly come, lightly go.
To fish in troubled waters
(to make a benefit of public troubles).

He lives in clover.
To bring grist into the mill.

Levar

*Levar agoa ao mar,
As agoas estão baixas,
O que não pode al ser, debes
fófferer,
Come como hum alarve,
Meter a palha na albarda,
Alazão tostado antes morto que
cançado,
Huma desgraça alcança a outra,
Estar na aldeia, e não ver as ca-
sas,*

*Quem trabalha, tem alfaya,
Fallo-lhe em alhos, responde-
me em bugalhos,
Em tempo nevado, o alho vale
hum cavallo,*

Tezo como hum alho,

*Sua alma, sua palma,
Na almoeda tem a barba queda,*

Pagar os altos de vasso,

*Quem ama a beltraão, ama o seu
cão,*

Cada qual ama seu semelhante,

*Tambem os ameaçados comem
pão,*

*Contas de perto, e amigos de
longe,*

To carry coals to Newcastle.
He, or she is at a low ebb.
What can't be cured must be
endured.

He eats like a thresher.
To cheat, to impose upon.
A dark sorrel horse will die
before he'll jade.
One mischief draws on an-
other.

We say: you can't see wood
for trees; or to be like the
butcher, that looked for
his knife when he had it in
his mouth.

He that works has furniture.
I talk of chalk and you of
cheese.

Garlick in the foggy weather
is as good as a horse: it
means that garlick is a good
defence for travellers a-
gainst dampness and cold
weather.

As stiff as garlick; that is, a
healthy strong robust per-
son.

As you brew, even so bake.
At a sale keep your beard on
your chin still; that is, let
not your beard wag too fast
in bidding, lest you over-
bid and repent.

To have but little or no sense
at all.

Love me, love my dog.

Like will to like, or like loves
like.

Threatned folks eat bread;
we say, threatned folks live
long.

Even reckonings make long
friends.

- Não se deve perder a amizade
por da cá a quella palha,* An inch breaks no squares.
- Tam bom he Pedro como seu
amo,* Like master, like man.
- Furtar o carneiro, e dar os pés
pello amor de Deos,* We say, to steal a goose and
give the giblets in alms.
- Nem hum dedo faz mão, nem
huma andorinha verão,* One swallow does not make
summer. *Una hirundo non
facit ver,* says Horace.
- Levar palhas, e aralhos,
Na arca aberta o justo pecca,* To sweep stakes.
That is, it is opportunity
makes the thief.
- De hum argueiro, fazer hum
cavalleiro,* We say, to make mountains
of mole-hills.
- Com arte, e com engano se vive
meio anno; com engano, e
com arte se vive a outra
parte,* That is, all a man's life is a
cheat.
- Quem a boa arvore se chega boa
sombra o cobre,* That is, he that relies on
good worthy people, reaps
a benefit.
- Asno morto, cevada ao rabo,* A day after the fair, or, after
meat, mustard.
- Asno, que tem fome, cardos
come,* We say, hungry dogs will eat
dirty pudding.
- Sopa de mel não se fez para a
boca do asno,* Good things are not fit for
fools; or a turd is as good
for a sow as a pancake.
- Mais quero asno, que me leve,
que cavallo, que me derrube,* Better be an old man's darling,
than a young man's war-
ling.
- Mais val má avença que boa
sentença,* It is better to agree at any
rate, than to go to law.
- Quem não se aventura, não
anda a cavallo, nem em mula,* Nothing venture, nothing
have.
- Não deites azeite no fogo,
Boca não admite fiador,* Do not throw oil into the fire.
The belly has no ears.
- Da mão á boca se perde a sopa,* Much falls between the cup
and the lip.
- Em boca cerrada não entra
mosca,* A close mouth catches no
flies.
- Quem tem boca vai a Roma,* That is, a man may go any
where if he has language
to speak for himself and ask
his way.

Pella boca morre o peixe,

Much talking brings much woe.

Cada bafarinheiro louva seus alfinetes,

Every man thinks his own geese swans.

Quem tem quatro, e gasta cinco, não ha mister bolsa nem bolsinho,

He that hath four and spends five has no need of a purse.

Cabra vai pella vinha por onde vai a may, vai a filha.

Like father like son.

Matar dous coelhos de huma cajadada,

We say, to kill two birds with one stone.

Quem canta seus males espanta,

The person who sings makes easy his misfortunes; that is, singing causes him not to reflect on it so much as he otherwise would.

Deitar a capa ao touro,

To throw one's cloak at the bull; that is, to venture all a man has to save his life.

Viva el rey, e da cá a capa,

Let the king live, and give me the cloak; that is spoken of persons who, under a pretence of authority, rob and plunder other people, and at the same time pretend they are doing justice to the power reposed in their hands.

Andar de capa cahida,

To be behind-hand in the world.

O cão com raiva de seu dono trava,

A mad dog bites his own master: there is no trusting to madmen, or people in a rage.

Quem com caens se lança, com pulgas se levanta,

We say, lie with beggars and you'll be lousy.

A carne de lobo dente de cão,

That is, to return railing for railing; or as our modern proverb says, give him a Rowland for his Oliver: the Latins say, *par pari referre*.

Quem faz casa na praça, huns dizem que he alta, outros que he bayxa,

That is, a man in public business can't please every body; or as *Solon* says: 'tis rare that

A cavallo dado não olhes o dente,

Quem quer cavallo sem tacha, sem elle se acha,

Na terra dos cegos, o torto he rey,

Cobra boa fama, e deita-te a dormir,

Fazer as contas sem a hóspeda,

Do contado come o lobo,

Em casa de ladrao não falles em corda,

Do couro lhe sabem as correas,

Cortar o vestido conforme o panno,

Griay o corvo tirarvos-ha o olho,

Tanta culpa tem o ladrao como o consentidor,

Dadivas quebrantaõ penhas,

Melhor he fazer de balde que estar de balde,

Deitar azeite no fogo,

that statesman can all parties please.

Never look in the mouth of a gift horse.

'Tis a good horse that never stumbles.

In a country of blindmen he that has one eye is the king.

When your name is up, you may lie a-bed till noon.

To reckon without the hostess, or as we say, the host.

The wolf eats of what is counted; that is, thieves will steal, though they know it will be missed, much more if they think it will not.

You should not mention a halter to any whose relations or friends have suffer'd by it; that is, no man should be bit in the teeth of his disgrace

The thongs come out of his skin; that is, he pays for it.

To cut one's coat according to the cloth.

It is said of a person that being recieved in distress defrauds or grows too great for him that entertained him.

The receiver is as bad as the thief.

Gifts break rocks; that is, kindness overcomes the hardest hearts, and bribes or presents corrupt the most resolved.

It is better work for nothing, than be lazy and do nothing at all.

To make bad worse. *Horace* says, *Oleum addere camino*
Naõ

- Não he o demo tam feo como o pintão,*
Primeiro são dentes, que parentes,
Lá vai a lingua, onde o dente grita,
Quando cuidas meter o dente em seguro toparáz o duro,
Dar com a lingua nos dentes,
Quem não falla não o ouve Deos,
Ventura te dê Deos, filho; que saber pouco te basta,
Cada qual por si, e Deos por todos,
Em bons dias, boas obras,
Para dia de são cerejo,
Tudo pode o dinheiro,
O homem propoem, e Deos dispoem,
Dorme como hum arganax,
A bom entendedor poucas palavras,
Gato escaldado da agoa fria ha medo,
No escudellar verás quem te quer bem, ou mal,
Esmolou são Mattheus, esmolou para os seus,
Não ha melhor espelho que o amigo velho,
- We say, the lion is not so fierce as his picture.
 We say, near is my coat, but nearer is my skin, &c. Terrence says, *Heus proximus sum egomet mihi.*
 To scratch where it itches.
 Harm watch, harm catch. Horace says,
 — *et fragili quærens illidere dentem,*
Offendet solido —
 To contradict one's self, to belie.
 A man may hold his tongue in an ill time; also, spare to speak, and spare to speed.
 God give you good luck, child, for a little learning will serve your turn; because it is fortune that raises men more than merit.
 Every one for himself, and God for all.
 The better days the better deed.
 We say, when two Sundays come together, that is never.
 Money governs the world.
 Man proposes and God disposes.
 He sleeps like a dormouse.
 A word to the wise is enough.
 We say a burnt child dreads the fire.
 That is, people's affections are discovered by their liberality.
 Charity begins at home.
 There is no better looking-glass, than an old friend; that

*Nem estopa com tigoens, nem
molher com varoens,*

*Fallar sem cuidar, he atirar
sem afrontar,*

*Falla pouco e bem terte haõ por
alguem,*

*Quem a fama tem perdida,
marto anda nesta vida,*

*A quem má fama tem, nem ac-
companhes, nem digas bem,*

*Aproveitador de farelos, esper-
diçador de farinha,*

Não fazem boa farinha,

*Quem ma a faz nella jaz,
Agora dá pão, e mel, e depois
dará pão e fel,*

*Lingoa doce como mel, e coração
amargo como fel,*

*Bater o ferro quando está quen-
te,*

*Quem com ferro mata, a ferro
morre,*

*Carregado de ferro, carregado
de medo.*

that is such a one will not
flatter a man, but tell him
the truth.

That is, conversation of wo-
men is dangerous; it is not
good jesting with edged
tools.

To let one's tongue run wi-
thout reflecting on what
one says, is like shooting at
random.

Talk little and well, and
you'll be counted some-
body; that is, you'll be
esteemed.

He who has lost his reputa-
tion, is as good as dead
whilst living: we say, one
had as good be hanged as
have an ill name.

Do not keep company with,
nor be fond of one that has
an ill name.

That is, one that saves at the
spiggot and lets it run out
at the bung; also, penny
wise and pound foolish.

They can't set their horses
together.

Self do, self harm.

After sweet meat comes sour
saUCE.

An honey tongue, an heart
of gall.

To beat the iron whilst it is
hot, or, to make hay whilst
the sun shines.

He who kills by the sword,
dies by the sword.

He who is loaded with iron,
is loaded with fear; that is,
he who loads himself with
armour and weapons a-
gainst danger, discovers he
is much afraid.

Quem

*Quem te faz festa, não soendo
fazer, ou te quer enganar,
ou te ha misler,*

*Não fies, nem profies, nem ar-
rendes, vivirás entre as gen-
tes,*

*Mijar claro, dar huma figa ao
medico,*

*Se não bebe na taverna, folga
nella,*

Achou forma para o seu sapato,

*Não sejaes forneira se tendes a
cabeça de manteiga,*

*Ao homem ousado a fortuna
lhe dá a mão,*

Roupa de francezes,

Cahir da frigideira nas brasas,

*Dizem os filhos ao soalheiro, o
que ouvem dizer a seus pays
ao fumeiro,*

Perto vai o fumo da chama,

*Quem huma vez furta, fiel
nunca,*

*Mal vai ao fuso quando a bar-
ba não anda em cima,*

*Cada terra com seu uso, cada
roca com seu fuso,*

*Quantas cabeças, tantas cara-
puças,*

*Quem lhe doer a cabeça que a
aperte,*

He that makes more of you
than he wont to do, either
designs to cheat you, or
stands in need of you.

Do not trust, nor contend,
nor hire, and you'll live
among men; that is, you'll
live peaceably.

Tell the truth and shame the
devil.

We say he does not smoke
but smocks.

He has found a last to his
shoe; that is, he has met
with his match.

Do not undertake to be a
baker if your head is made
of butter; that is, do not
take upon you any business
you are unfit for.

Fortune favours the bold.

Things left at random, or
expos'd to be pillaged.

To fall out of the frying-pan
into the fire.

Little pitchers have great
ears.

We say, there is no smoke
without some fire.

He who once steals is never
trusty, or once a thief, al-
ways a thief.

Alas for the spindle when the
beard is not over it. By
the spindle is meant the
woman, and by the beard
the man.

So many countries, so many
customs.

Several men, several minds.

We say, if any fool finds the
cap fit him, let him put
it on.

Se

*Se queres saber quem he o vil-
laõ, metelhe a vara na mão,*

Set a beggar on horse-back,
and he will ride to the
devil.

Não ha rosa sem espinhos,

There is no rose without
thorns, there is no sweet
without some sweat.

*Andar, andar, vir morrer á
beira,*

To eat an whole ox and
faint at the tail. This pro-
verb is spoke, when any
body falls short of a thing,
after having used all en-
deavours.

*Quem não deve, não teme,
Quem, quando pode, não quer,
quando quer, não pode,
Homem honrado não ha mister
gabádo,
Homem grande, bēsta de páo,*

Out of debt, out of danger.
It is good to make hay while
the sun shines.

We say, a good face needs no
band.

This proverb intimates, that
things are not to be valued
by their bulk, but ac-
cording to their intrinsic
worth and value; and so
we say, a lark is better
than a kite.

*Debaixo de má capa jaz bom
bebedor,*

A tattered cloak may cover a
good drinker; that is, men
are not to be judged by
outward appearance.

*Quem muyto abraça, pouco a-
perta,*

All grasp, all lose; or, covet
all, and lose all.

*No açougue, quem mal falla,
mal ouve.*

He that speaks lavishly, shall
hear knavishly. Terence
says, *Qui pergit ea, quæ
vult, dicere, ea, quæ non vult,
audiet.*

*Quem em mais alto nada, mais
presto se afoga,*

That is, the highest charges
are the more liable and
nearer to the downfall.

*Hospede com sol, há honor,
Hospeda formosa, dano fãz á
bolsa,*

First come, first served.

*O hóspede e o peixe aos tres dias
fede,*

A beautiful hostess, or land-
lady, is bad for the purse.
Fresh fish, and new-come
guests, smell when they are
three days old.

*Horta sem agua, casa sem tel-
hada, mulher sem amor, ma-
rido sem cuidado, de graça
he caro,*

That is, a garden without
water, a house untiled, a
wife without love, and a
careless husband, are all
alike, being all stark
naught.

*Honra ao bom paraque te hon-
re, e ao máo paraque te não
esh onre,*

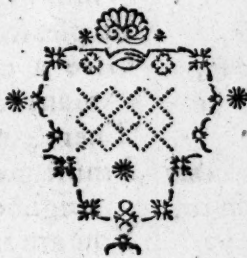
Honour a good man, that he
may honour you; and an
ill man, that he may not
dishonour you.

*Honra he dos amos o que se
fáz aos criados,
Officio de conselho, honra sem
proveito,*

The honour done to servants,
redounds to their masters.
An office in the council is
honour without profit;
that is, to be of the coun-
cil of a town, by which
nothing is got in Portugal.

*Homem apercebido, meyo com-
batido,*

A man that is prepared, has
half the battle over.





DIALOGOS

FAMILIAR

FAMILIARES.

DIALOGUES.

TENHA *vm. muyto bons dias,*

Como está vm. ? ou como pássa vm. ?

Bem, não muyto bem, vou passando,

Muyto bem para servir a vm.

A's ordens de vm.

Fico-lhe muyto obrigado,

Vm. muytos annos,

Como está, ou pássa o senhor seu irmão ?

Muyto bem, não muyto bem,

Elle terá gosto de ver a vm.

Não terei tempo para hir a verlo hoje,

Faça favor de assentar-se,

Dá huma cadeira ao senhor,

Não he necessaria,

Tenho que hir a fazer huma visita aqui nesta vizinhança,

Vm. tem prêssa,

Eu logo voltarei,

Adeos meu senhor,

Fôlgo de ver a vm. com boa saude,

Beijo as mãos de vm.

Sou criado de vm.

Sou muyto seu criado,

GOOD morrow, fir.

How do you do, fir?

Well; not very well; so, so

Very well to serve you.

At your service.

I am obliged to you.

I thank you.

How does your brother do

He is very well; not very well.

He will be glad to see you.

I shall have no time to see him to day.

Be pleased to sit down.

Give a chair to the gentleman.

There's no occasion.

I must go make a visit in the neighbourhood.

You are in haste.

I'll be back, or return presently.

Farewell, fir.

I am glad to see you in good health.

I kiss your hand.

I am your servant.

Your most humble servant.

DIALOGO II.

Para fazer huma Visita de
Manhaã.

ONDE está teu amo?
Ainda dorme?

*Naõ, senhor, elle está acordado.
Está elle ja levantado?*

*Naõ, senhor, elle ainda está
na cama.*

*Que vergonha de estar ainda
na cama a estas horas!*

*Ontem á noite fui para a cama
tão tarde, que não me pude
levantar cedo esta manhaã,*

Que fizeraõ vñces depois de cêa?

*Dançaõmos, cantãmos, rimos, e
jugãmos,*

A que jogo?

Aos centos.

*Quanto me peza de o não ter
sabido!*

Quem ganhou? quem perdeu?

Eu ganhei dez moedas.

Até que horas jugarão vñces?

*Até duas horas despois da meya
noite.*

*A que horas foi vñ. para a
cama?*

Às três, ás três horas e meya.

*Naõ me admiro que vñ. se le-
vante tão tarde.*

Que horas são?

*Que horas lhe parece á vñ. que
sejaõ?*

Pareceme que apênas são oito.

Sim! oito! ja deraõ déz.

*Então he preciso que me levante
quanto mais depressa puder.*

DIALOGUE II.

To visit in the Morning.

WHERE is your master?
Is he asleep still?

No, sir, he is awake.

Is he up?

No, sir, he is still a-bed.

What a shame 'tis to be a-bed
at this time a-day!

I went to bed so late last
night, I cou'd not rise early
this morning.

What did you do after supper?

We danced, we sung, we
laugh'd, we play'd.

At what game?

We play'd at piquet.

How grieved am I, I did not
know it!

Who won? who lost?

I won ten moidores.

Till what hour did you play?

Till two in the morning.

At what o'clock did you go
to bed?

At three, half an hour after
three.

I don't wonder at your rising
so late.

What's o'clock?

What do you think it is?

Scarce eight, I believe yet.

How! eight! it has struck
ten.

Then I must rise with all
speed.

DIALOGO III.

Para vestir-se.

QUEM está ahí?
Que quer um.?

Despaxa-te, acende o lume, e
veste-me.

Há muyto bom lume.

Da-me a minha camisa.

Eila aqui está, senhor,

Não está quente, está muyto fria,

Eu a aquecentarei, se um. quizer,

Não, não; traze-me as min-
has meyas de seda,

Huma dellas está rôta,

Da lhe hum ponto, concerta-a,

Dei-a ao que as concerta,

Fizeste bem,

Onde estão as minhas chinélas?

Onde está a minha roupa de-
chambre?

Pentea-me,

Procura outro pente,

Da-me o meu lenço,

Eis-aqui hum lavado,

Da-me o que está na minha al-
gibeira,

Dei-o á lavandeira, elle estava
gujo,

Trouxe ella ja a minha roupa?

Sim, senhor, e não falta nada.

Traze-me os meus calçoens,

Que vestido quer um. para ho-
je?

O mesmo de ontem,

O alfaiate ha de trazer logo o
seu vestido,

Batem á porta, vê la quem hé,

Quem he?

He o alfaiate,

Deixa-o entrar,

DIALOGUE III.

To dress one's self.

WHO is there?
What will you please
to have?

Be quick, make a fire, dress
me.

There is a fine fire.

Give me my shirt.

Here it is, sir.

'Tis not warm, 'tis quite cold.

If you please, I'll warm it.

No, no; bring me my silk
stockings.

One of them is torn.

Stitch it a little, mend it.

I have given it to the stock-
ing-mender.

You have done right.

Where are my slippers?

Where is my night-gown?

Comb my head.

Look for another comb.

Give me my handkerchief.

Here is a clean one.

Give me that which is in my
pocket.

I gave it to the washer-woman,
it was foul.

Has she brought my linen?

Yes, there wants nothing.

Bring me my breeches.

What clothes will you wear
to-day?

Those I wore yesterday.

The taylor will bring your
cloth-suit presently.

Somebody knocks, see who it
is.

Who is it?

It is the taylor.

Let him come in.

D I A-

DIALOGO IV.

DIALOGUE IV.

O Senhor e o Alfaiate.

The Gentleman and the Taylor.

TRAZEIS o meu vestido?

DO you bring my suit of cloaths?

Sim, senhor, eilo aqui.

Yes, sir, here 'tis.

Há muyto tempo que estou esperando por elle;

You make me wait a great while.

Não pude vir até agora,

I cou'd not come sooner.

Não estava acabado,

It was not finished.

Ainda não estava forrado,

The lining was not sewed.

Quer um vestir a casaca para ver se lhe está bem?

Will you please to try the close coat on?

Vejamos se está bem feita.

Let us see whether it be well made.

Tenho para mim que lhe hája de agradar.

I believe it will please you.

Parece-me muyto comprida,

It seems to me to be very long.

He costume agora de traze-las compridas,

They wear them long now.

Abotoai-a,

Button me.

He muyto apertada,

It is too close.

Affim deve ser para que lhe esteja bem ao corpo,

To fit properly, it ought to be close.

Não são as mangas demasiadamente largas?

Are not the sleeves too wide?

Não, senhor, estão-lhe admiravelmente,

No, sir, they fit very well.

Os calçoens são muyto apertados?

The breeches are very narrow.

Esta he a moda de agora,

That is the fashion.

Este vestido está-lhe bizarramente,

This suit becomes you mightly well.

He muyto curto, muyto comprido, muyto grande, muyto pequeno,

'Tis too short, too long, too big, too little.

Tendes feito a vossa conta?

Have you made your bill?

Não, senhor, não tive tempo,

No, sir, I had no time.

Trazei a amanhã, e pagá-vos hei,

Bring it tomorrow, I'll pay you.

DIALOGO V.

DIALOGUE V.

Para almoçar.

To breakfast.

TR A Z E-nos alguma cousa
para almoçar,Sim, senhor, ha linguiças e
pastelinhos,

Gôsta vm. de presunto?

Sim, traze-o; comeremos huma
talhada delle,Estende hum guardanapo sobre
aquella mesa,

Da-nos pratos, facas, e garfos,

Lava os côpos,

Dá huma cadeira ao senhor,

Assente-se vm. assente-se ao pé do
lume,Não tenho frio, aqui ficarei
muyto bem,

Vejamos se o vinho he bom,

Da cá aquella garráfa com
aquelle côpo,Faça favor de provar aquella
vinho,Como lhe agrada? que diz vm.
delle?

Não he máo, he muyto bom,

Eis aqui as linguiças, tira
aquelle prato,

Coma vm. linguiças,

Ja comi algumas, ellas são muy-
to boas,

Da-me de beber,

A saúde de vm.

Bom proveito faça a vm.

Dá de beber ao senhor,

Eu bebi ainda agora,

Os pastelinhos erão bem bons,

Estavaõ hum pouco mais cozidos
da que devião estar,**B**R I N G us something for
breakfast.Yes, sir, there are some sau-
sages and petty-patees.Do you chuse the gammon
of bacon?Yes, bring it; we will eat.
Cut a slice of it.

Lay a napkin on that table.

Give us plates, knives, and
forks.

Rinse the glasses.

Reach the gentleman a chair.

Sit down, sir; sit by the fire.

I am not cold, I shall be very
well here.Let us see whether the wine
be good.Give me that bottle and a
glass.

Taste that wine, pray.

How do you like it? what
say you to it?

It is not bad, It is very good.

Here are the sausages, take
away this plate.

Eat some sausages, sir.

I have eat some, they are
very good.

Give me some drink.

Your health, sir.

Much good may it do you.

Give the gentleman some
drink.

I drank but just now.

The petty-patees were very
good.They were baked a little too
much.

Vm.

*Vm. não come,
Tenho comido tanto, que não
poderei jantar,*

*Vm. está zombando, um. não
tem comido nada,
Tenho comido com muyto gosto,
tanto das linguiças como do
Presunto,*

You do not eat.

I have eat too much, I shall
not be able to eat any din-
ner.

You only jest, you have eat
nothing at all.

I have eat very heartily both of
sausages and gammon of
bacon.

DIALOGO VI.

Para fallar Portuguez.

COMO vai vm. com o seu
Portuguez?

*Está vm. ja muyto adiantado
nella?*

*Ainda me falta muyto; não sei
quasi nada,*

*Dizem porem que vm. o falla
muyto bem,*

Prouvéra a Deos que assim fosse!

*Os que dizem isso, estão muyto
enganados,*

*Esteja vm. na certeza que assim
mo disserão,*

*Posso fallar algumas palavras
que aprendi de cor,*

*E unicamente o que he necessario
para começar a fallar,*

*O começar não he bastante, he
preciso que vm. acabe,*

*Falle vm. sempre ou bem, ou
mal.*

Tenho medo de dar erros,

*Não tenha vm. medo; a lingua
Portuguesa não he difficil,*

*Conheço isso, e tambem que ella
he muyto engraçada,*

*Que felicidade seria a minha se
eu a saubesse bem!*

DIALOGUE. VI

To speak Portuguese.

HOW goes on your Por-
tuguese?

Are you much improved in
it now?

Far from it; I know nothing
almost.

It is said, however, you speak
it very well.

Wou'd to God it were true!

Those that say so are much
mistaken.

I assure you I was told so.

I can say a few words which
I have learnt by heart.

And so much as is necessary
to begin to speak.

The beginning is not all,
you must make an end.

Be always speaking, whether
well, or ill.

I am afraid committing blun-
ders.

Never fear; the Portuguese
language is not hard.

I know it; and that it has
abundance of graces.

How happy shou'd I be, if I
were master of it!

A applicaço he o unico meyo para aprende-la,

Quanto tempo há que vm. aprende?

Apenas há hum mêz,

Como se chama seu mestre?

Chama se —

Há muyto tempo que o conheço,

Elle tem ensinado a muytos dos meus amigos,

Não lhe diz elle ser preciso que falle sempre Portuguez?

Sim, senhor, assim me diz muytas vezes,

Pois, porque não falla vm.?

Com quem quer vm. que eu falle?

Com os que fallarem com vm.

Eu quizéra fallar, mas não me atrevo,

He preciso que vm. não tenha medo nem se peje dos que o ouvirem fallar,

Application is the only way of learning it.

How long have you been learning?

Scarce a month yet.

What is your master's name?

His name is —

I have known him a great while.

He has taught several friends of mine.

Does not he tell you that you must constantly talk Portuguese?

Yes, sir, he often tells me so.

Why do not you talk then?

Who will you have me talk with?

With those that shall talk to you.

I would fain talk, but dare not.

You must not be afraid, you must be bold.

DIALOGO VII.

Do tempo,

QUE tempo faz?

O tempo está admiravel,

O tempo está roim.

Faz frio? faz calma?

Não faz frio, não faz calma,

Chove? não chove?

Não o creyo,

O vento está mudado,

Teremos chuva,

Hoje não há de chover,

Chove, chove a cantaros,

Está nevando,

Troveja,

DIALOGUE VII.

Of the Weather.

WHAT sort of weather is it?

It is fine weather.

It is bad weather.

Is it cold? Is it hot?

It is not cold, it is not hot.

Does it rain? does it not rain?

I do not believe it.

The wind is changed.

We shall have rain.

It will not rain to day.

It rains, it pours.

It snows.

It thunders.

*Cabê pedra,
Relampaguea,
Faz muyta calma,
Geou a noite passada?
Naõ, senbar, mas agora está
geando,
Parece-me que há neveiro,*

Vm. não se engana, assim he,

*Vm. tem hum grande catarro,
ou estillicidio,
Há quinze dias que o tenho,
Que horas são?
He cedo, não he tarde,
He tempo de almoçar,
Pouco falta para serem horas
de jantar,
Que faremos depois de jantar?*

*Daremos hum passeio, ou iremos
passar,
Vamos dar huma vólta,
Naõ vamos fóra com este tempo,*

It hails.
It lightens.
It is very hot.
Has it freez'd to night?
No, sir, but it freezes now.

It appears to me to be a great fog.

You are not mistaken, it is true.

You have caught a violent cold.

I have had it this fort-night.
What's o'clock?

'Tis early, 'tis not late.
Is it breakfast time?

'Twill be dinner-time immediately.

What shall we do after dinner?

We'll take a walk.

Let us take a turn now.

We must not go abroad this weather.

DIALOGO VIII.

Para perguntar que novas ha,

*QUE vai de novo? ou que
novas ha?*

*Sabe vm. alguma cousa de novo?
ou sabe vm. algumas?*

Naõ tenho ouvido nada de novo,

De que se falla pella cidade?

Naõ se falla de nada,

*Naõ tendes ouvido fallar de
guerra,*

Naõ ouço fallar nada disso,

Porem falla-se de hum cerco,

*Fallou-se nisso, mas não he ver-
dade,*

DIALOGUE VIII.

To enquire after News.

WHAT news is stirring?

Do you know any?

I have heard none.

What's the talk of the town?

There's no talk of any thing.

Have you heard no talk of war?

I heard nothing of it.

There's a talk however of a siege.

There was such a discourse, but it is not true.

*Antes pello contrario falla-se de
páz,*

*Affim o creyo,
Que se diz na corte ?*

Falla-se de huma viagem.

*Quando vos parece que el rey
partirá ?*

*Não se sabe. Não se diz quan-
do.*

*Onde, ou para onde se diz que
elle hirá ?*

*Huns dizem que hirá para
Flandres, e outros para Ale-
manha.*

E que diz a Gazeta ?

Eu não a li.

*He verdade o que se diz do
Sr. — ?*

Pois que se diz delle ?

*Dizem que está ferido mortal-
mente,*

*Muyto me pesaria disso; elle he
hum homem de bem.*

Quem o ferio ?

Dous marôtos que o investirão,

Sabe-se o porque ?

*A noticia que corre he, que deu
num delles hum coscorraõ,*

*Eu não creyo isso; nem eu tão
pouco,*

*Eilo vai, cedo saberemos a ver-
dade,*

On the contrary, there's talk
of peace.

I believe so.

What say they at court?

They talk of a voyage.

When do you think the king
will set out?

'Tis not known, they do not
say when.

Where do they say he'll go?

Some say into Flanders, o-
thers into Germany.

And what says the gazette?

I have not read it.

Is it true what's reported of
Mr — ?

What of him?

They say he is mortally
wounded.

I shou'd be sorry for that,
he's an honest man.

Who wounded him?

Two rogues that set upon
him.

Is it known upon what ac-
count?

The report is that he gave
one of them a box on the
ear.

I don't believe it. Nor I nei-
ther.

However, we shall soon know
the truth.

DIALOGO IX.

Para escrever,

DA-ME huma folha de
papél, huma penna, e hu-
ma pouca de tinta,

*Ide ao meu quarto, e achareis em
cima da mesa tudo o que vos
for preciso,*

DIALOGUE IX.

To write.

GIVE me a sheet of pa-
per, a pen, and a little
ink.

*Step to my closet, you'll find
on the table whatever you
want.*

Não

- Não ha pennas,*
Há grande quantidade dellas
na escrivaninha,
Não prestão para nada,
Lá há outras,
Não estão aparadas,
Onde está o vosso canivete?
Sabeis vós aparar pennas?
Eu aparo-as a meu modo,
Esta não está má,
Em quanto acabo esta carta, fa-
zeime o favor de fechar as
outras, e fazer hum maço
dellas,
Que sello quer vñ. que eu lhe
ponha?
Sella-a com o meu finete, ou com
as minhas armas,
Com que lacre quer vñ. que as
feche?
Fechai-as com o vermelho ou
com o preto; seja qual for,
não importa,
Tem vñ. pôsto a data?
Parece-me que sim, mas ainda
não a affinei,
A quantos estamos hoje do mês?
A oito, a dez, a quinze, a
vinte,
Ponde o sobrescrito?
Onde está a póvra?
Vós nunca tendes póvra,
Abi há alguma no arrecibo,
Abi está o seu criado; quer vñ.
que elle leve as cartas ao cor-
reo,
Léva as minhas cartas ao cor-
reo, e não te esqueças de pa-
gar o porte,
Não tenho dinheiro,
Abi está humá moeda de ouro,
Vai depressa, e vem logo,
- There are no pens.
 There are a great many in
 the standish.
 They are good for nothing.
 There are some others.
 They are not made.
 Where is your pen-knife?
 Can you make pens?
 I make them my own way.
 This is not bad.
 While I make an end of this
 letter, do me the favour to
 make a packet of the rest.
 What seal will you have me
 put to it?
 Seal it with my cypher, or
 coat of arms.
 What wax shall I put to it?
 Put either red, or black, no
 matter which.
 Have you put the date?
 I believe I have, but I have
 not signed it.
 What day of the month is
 this?
 The eighth, the tenth, fif-
 teenth, twentieth.
 Put the superscription.
 Where is the powder?
 You never have powder or
 sand.
 There's some in the sand-
 box.
 There's your servant, will
 you let him carry the let-
 ters to the post-house?
 Carry my letters to the post-
 office, and don't forget to
 pay postage.
 I have no money.
 There's a moidore.
 Go quickly, and return as
 soon as possible.

DIALOGO X.

Para comprar.

QUE quer vm.?

Quero hum bom panno fino para hum vestido,

Tenha vm. a bondade de entrár, e verá o mais belo panno que há em Londres,

Deixe-me ver o melhor que vm. tem,

Aqui tem vm. hum excellente, que agora se costuma trazer, He hum bom panno, mas a côr não me agrada,

Ahi tem vm. outra peça que tem a côr mais clara,

Agradame a côr, mas o panno não he forte, não tem corpo,

Vêja esta peça; vm. não achará em nenhuma parte outra tão boa como ella,

Quanto péde vm. por cada' ana delle?

O seu justo preço he —

Sr. não he meu costume por-me a regatear; faça-me favor de dizer-me o ultimo preço,

Ja disse a vm. que aquelle he o seu justo preço,

He muyto caro, dar lhe hei a vm. —

Não posso dar nada de abate, ou não posso abater hum centil,

Vm. não o há de vender por esse preço,

Vm. quiz saber o ultimo preço, e eu disse-lho,

DIALOGUE X.

To buy.

WHAT do you want, sir?
What would you please to have?

I want a good fine cloth to make me a suit of clothes.

Be pleased to walk in, sir, you'll see the finest in London.

Shew me the best you have.

There's a very fine one, and what's worn at present.

'Tis a good cloth, but I don't like the colour.

There's another lighter piece.

I like that colour well, but the cloth is not strong, 'tis too thin.

Look upon this piece here, sir, you'll not find the like any where else.

What do you ask for it an ell?

Without exacting, it is worth —

Sir, I am not used to stand haggling; pray tell me your lowest price.

I have told you, sir, 'tis worth that.

'Tis too dear, I'll give you —

I can't bate a farthing.

You shall not have what you ask.

You asked me the lowest price, and I have told you.

Hora

Hora vamos, corte um. lá duas anas delle,

Assseguro-lhe a um. como homem de bem que sou, que não ganho nada com um.

Abi tem um. cinco moedas de ouro, de-me a demasia,

Tenha a bondade de dar-me outra em lugar desta, por que não he de pezo,

Abi está outra,

A Deos, criado de um.

Come, come, cut off two
ells of it.

I protest, on the word of an
honest man, I don't get
any thing by you.

There's five moidores, give
me the change.

Be pleased, sir, to let me
have another for this, it
wants weight.

There's another.

Farewel; sir, your servant.

DIALOGO XI.

Para huma jornada,

QUANTAS legoas ha da-
qui a N.?

Ha oito legoas,

*Nos não poderemos chegar la hoje,
he muyto tarde,*

*Não he senão meyo dia, vmes
ainda têm bastante tempo,*

Hé a estrada boa?

*Não he muyto boa, passão se
bosques e rios,*

Há algum perigo nella?

*Não há noticias disso; he es-
trada real em que se encontra
gente a cada passo,*

*Pois não dizem que há ladroens
nos bosques?*

*Não há de que ter medo, nem
de dia, nem de noite,*

Por onde se vai?

*Quando vmes chegarem ao pé
do outeiro, he preciso que
tomem á mão direita,*

*Pois não he necessario subir hum
outeiro?*

DIALOGUE XI.

For a journey.

HOW many leagues is it
from this place to N?

It is eight leagues.

We shall not be able to get
thither to day, it is too late.

It is not more than twelve
o'clock, you have time
enough yet.

Is the road good?

So, so; there are woods and
rivers to pass.

Is there any danger upon that
road?

There's no talk of it, it is a
high-way, where you meet
people every moment.

Do not they say there are rob-
bers in the woods?

There's nothing to be feared
either by day, or night.

Which way must one take?

When you come near the
hill, you must take to the
right hand.

Is it not necessary to ascend
a hill then?

Não

Não há outro outeiro,
senão huma pequena la-
deira, (ou descida) no
bosque,

Custa a atinar com o caminho
pello meyo dos bosques?

Vmces não podem errá-lo,

Logo que vmces sahirem do bos-
que, lembrem-se de tomár á
mão esquerda,

Vmce muytos annos, fico-lhe
muyto obrigado,

Vamos, vamos, senhores, tome-
mos hum cavallo,

Onde está o marquêz?

Elle foi adiante,

Elle há de estar esperando por
vós logo ali fora da cidade,

Por que está vmce agora espe-
rando? hora, vamo-nos da-
qui, acabemos,

Piquem-se embora, senhores, a
deos,

Fação vmces muyto boa jor-
nada,

No, sir, there is no other
hill but a little declivity in
the wood.

Is it a difficult way through
the woods?

You can't lose your way.

As soon as you are out of the
wood, remember to keep to
the left hand.

I thank you, sir, and am very
much obliged to you.

Come, come, gentlemen, let's
take a horse.

Where's the marquis?

He is gone before.

He'll wait for you just out of
town.

What do you stay for now?
come, come, let's be gone,
let's have done.

Farewel, gentlemen, fare-
well.

I wish you a very good jour-
ney.

DIALOGO XII.

Da Cea e da Pousada,

COMQUE assim estamos
chegados a estalagem,

Apeemo-nos, senhores,

Pega nos cavallos destes senhores,
e trata delles,

Vejamos agora o que vm. nos há
de dar para ceár,

Hum capão, meya duzia de
pombos, huma salada, seis
codornizes, e huma duzia de
calhandaras,

Querem vmces mais alguma
coisa?

Isto he bastante, dai-nos algum
vinho que seja bom, e huma
sobremesa,

DIALOGUE XII.

Of the supper and lodging.

SO, we are arrived at the
inn.

Let's alight, gentlemen.

Take these gentlemen's hor-
ses, and take care of them.

Now let's see what you'll
give us for supper.

A capon, half dozen of pi-
geons, a sallad, six quails,
and a dozen of larks.

Will you have nothing else?

That's enough, give us some
good wine, and a dessert.

*Deixem vmses isso por minha
Conta, eu lhes prometo que
fiquem bem servidos,
Alumia aos senhores.*

*Dai-nos de ceár o mais depressa
que for possível,
Antes que vmses tenham descal-
çado as bótas, estará a cea na
mesa,*

*Tende cuidado que tragaõ para
cima as nossas malas e pistó-
las,*

*Descalcatei-me as bótas, e despois
ireis ver se tem dada algum
feno aos cavallos,*

*Levai-as ao rio, e tende cuidado
que lhes dem alguma avêa,*

*Eu terei cuidado de tudo, este-
jaõ vmses descansados,*

*Senhores, a cea está prompta,
está na mesa,*

*Nós vamos ja,
Vamos ceár, senhores, para nos
hirmos deitar cedo,*

*Dai-nos agoa para lavár as
mãos,*

*Sentemo-nos, senhores, sentemo-
nos á mesa,*

*Dai-nos de beber,
A Saude de vmses meus senhores,*

He bom o vinho?

*Não he máo,
O capão não está bem assado,*

*Dai-nos humas poucas de laran-
jas, e humas poucas de pimenta,*

*Porque não come vmses destes
pombos?*

*Eu tenho comido hum pombo, e
tres calhandras,*

*Dize ao estalajadeiro que lhe
queremos fallar,*

Let me alone, I'll please you,
I warrant you.

Light the gentlemen.

Let's have our supper as soon
as possible.

Before you have pulled your
boots off, supper shall be
upon the table.

Let our portmanteaus and
pistols be carried up stairs.

Pull off my boots, and then
you shall go see whether
they have given the horses
any hay.

You shall carry them to the
river, and take care they
give them some oats.

I'll take care of every thing,
don't trouble yourself.

Gentlemen, supper is ready,
it is upon the table.

We'll come presently.

Let's go to supper, gentlemen,
that we may go to-bed in
good time.

Give us water to wash our
hands.

Let us sit down, gentlemen,
let's sit down at table.

Give us some drink.

To your health, gentlemen.

Is the wine good?

It is not bad.

The capon is not done e-
nough.

Give us some oranges with a
little peppe.

Why don't you eat of these
pigeons?

I have eaten one pigeon and
three larks.

Tell the landlord we want to
speak with him.

DIALOGO XIII. DIALOGUE XIII.

Do saltar e do correr,

*Of jumping and running.***H**ORA vamos, quer *vm.*
saltar,*Não he bom saltar logo depois
de comer,**De que modo de saltar gosta
vm. mais?**O mais commum he a pés jun-
tos,**Quer vm. que saltemos só com
hum pé?**Como vm. quizer,**Este he hum salto muyto grande,
Quantos pés saltou vm.?**Mais de quatro,**Apósto que salto por cima da-
quelle barranco,**Vm. salta com hum pao com-
prido,**Demos huma carreira,**Quer vm. que corramos a pé ou
a cavallo,**De huma e outra sorte,**Diga vm. donde se há de come-
çar, e onde se ha de acabar,**Começaremos a correr daqui,**Correremos ate chegar a ésta
arvore,**Tenho corrido três vezes desde
o lugar assinalado até a arvo-
re,**Vm. não esperou pello final pa-
ra principiar a correr,**Aquelle cavallo correu muyto bem,**Quantas carreiras tem elle da-
do?**Três ou quatro,**Vm. tem ganhado,***C**OME, will you go to
jumping?*It is not good to jump imme-
diately after dinner.**What leaping do you like
best?**The most usual is with one
foot close to the other.**Shall we hop with one leg?**As you please.**This is a very great leap.**How many feet have you
leap'd?**More than four.**I lay I leap clearly over that
ditch.**You jump with a long stick.**Let us run races.**Shall we run on foot or horse-
back?**Both ways.**Appoint the race.**This will be the starting-
place.**This tree shall be the goal.**I have run three times from
the starting-place to the
tree.**You did not stay for the sig-
nal to start.**That horse has run his race
very well.**How many heats has he run?**Three or four.**You have won the plate.*

D I A-

DIALOGO XIV. DIALOGUE XIV.

Para nadar.

To swim.

HOJE faz muyta calma,
 Não ha que reparar nif-
 so, estamos no S. João,

Vamos nadar,

Eu não gosto de nadar,

Eu antes quero estar vendo, do
 que nadar,

Nada elle bem?

Elle nada como hum peixe,

Elle tambem nada de costas,

He muyto perigôso o nadar com
 bexigas,

Porque ellas podem arrebentar,

Estive ontem quasi affogado,

Eu tremo quando cuido nisso,

Vm. he muyto medrôso,

Vm. tem medo da sua propria
 sombra,

IT is very hot.

No wonder, it is now
 midsummer.

Let us go a swimming.

I do not like water.

I would rather look on than
 swim my self.

Does he swim well?

He swims like a fish.

He swims also on his back.

It is dangerous to swim with
 bladders.

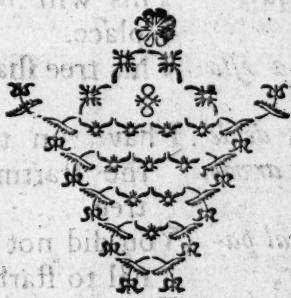
Because they may burst.

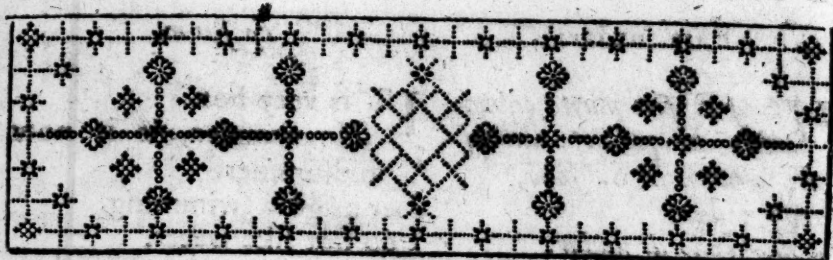
Yesterday I had like to have
 been drowned.

I tremble to think on it.

You are very fearful.

You are afraid of your sha-
 dow.





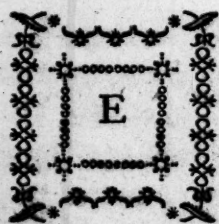
A NEW
PORTUGUESE
GRAMMAR.



PART IV.

CONTAINING

Several useful and entertaining Passages, whereof the greatest Part is collected from the best Portuguese Writers, such as Andrade, Barros, Camoens, Lobo, &c.


ENTRE os bons ditos de Souzeni, poeta Persiano, se conta, que bebendo com outro poeta, seu amigo, certo licor, se queixava, de que era muito quente & dizendolhe, amigo, pobre de ti que daqui a poucos dias te farão beber no inferno agoas sulfureas, & ardentes, que te abrazarão as entranhas; não importa, replicou Souzeni; bastará que me lembre algum dos teus versos, que ellas se farão mais frias, que neve.

Catha-

Catharina Parthenay sobrinha da celebre *Anna Parthenay*, deu esta bella resposta a *Henrique IV.* *saiba vossa magde que eu sou muito pobre para ser sua consorte; e que no mesmo tempo descendo de hum familia muito illustre, para ser sua dama.*

Huma Princeza Catholica, e de rara virtude vendo reduzido o Marichal de Saxonia ás agonias da morte, disse, que era para sentir o não se poder rezar hum *De profundis* pella alma de hum que tinha feito cantar tantos *Te Deum*.

A Dom *Christovão de Moura*, Marquez de Castello Rodrigo, e Vice Rey de Portugal por Dom Philipe Terceiro, hindo por hum sala do Paço, de Lisboa, hum soldado honrado, que tinha bem servido na India, lhe dava hum memorial, e pedia, que se lembrasse dos seus papeis, porque havia largo tempo, que andava pretendendo. Respondeo-lhe o Marquez, que havia muyta *Gente* para despachar, e não se podiaõ despachar todos com brevidade; o soldado adiantando opasso se atravessou diante sem descomposição, e fazendo parar o Vice Rey lhe disse com grande confiança; *senhor Dom Christovão despache Vs. os homens, e deixe a Gente.* O Marquez aceitou o memorial, e o despachou no mesmo dia.

Mandando hum Fidalgo em Lisboa abrir em hum rua os Alicerces para se fazerem huãs casas, sem licença da camera, passando por alli o procurador da cidade, poz pena aos officiaes, que não trabalhassem na obra sem licença dos Vereadores; e os officiaes dizendo-o ao Fidalgo mandou-lhes elle que não deyxassem de trabalhar, e que não fizessem caso do que dizia aquelle villaõ ruim; tornando o procurador da cidade por alli e achando os officiaes trabalhando mandou que dessem com elles no tronco; e não faltando quem lhe contasse o que o Fidalgo differa, teve-o em olho; e no tempo que el-

le hia atravessando pello Rocio para sua casa, sahio-lhe ao caminho a cavallo, e com huma lança que levava, dando na sua sombra, lhe disse: porque o que dissestes, foy em minha ausencia, dou em vossa sombra, se mo tivesséis dito no rosto, dera na vossa pessoa.

Abou Hanifah, o mais celebre doutor dos Musulmanes tendo recebido huma bofetada, disse ao que o tinha insultado: eu poderia vingarme, pagandovos na mesma moeda; mas não o quero fazer. Poderia accusarvos ao calife; mas não quero ser accusador. Poderia nas minhas oraçoens queixarme a Deos desta affronta; mas nem isso quero fazer. Por fim poderia pedir a Deos, que se quer no dia do juizo vos castigasse; porem o mesmo senhor me livre de semelhante pensamento; mas antes, se succedesse que neste instante chegasse aquelle formidavel dia; e se a minha intercessão tivesse alguma efficacia para com Deos, não quizera por companheiro se não a vós para entrar no Paraíso. Que admiravel exemplo para os Christãos aprenderem a perdoar as injurias!

Da Peregrinação.

Passadas que se dão peregrinando, são degraos para a casa do desengano. Das suas fontes sahem os rios muito pequenos, e crescem correndo, e levão mares ao mar. Homens, que da sua terra não sahem, são navios, que acabaõ no estaleiro. A sabedoria como vinda do ceo, anda neste globo terrestre peregrina, não he facil achala senão peregrinando; errando por este mundo, se apprende a não cometter erros. Vapores, que na terra eram lodo, apartados della se fazem estrellas. Aos homens que querem luzir, deve a patria servir, como aos planetas o horizõte, de berço, para ensayo do seu luzimento, longe do ponto ortivo, e remontados á mais alta região, apuraõ as influencias, e duplicaõ as luzes. Que nome teriaõ
hoje

hoje no mundo *Socrates*, *Pitbagoras*, e *Platão*, e outros sabios da antiguidade, se a modo de cepos, ou troncos, que aonde nascerao fazem rais, e no seu primeiro chaõ apodrecem, naõ buscáraõ fora da Patria as noticias, que lhes faltavaõ. Naõ se ornára *Hercules* com os despojos dos Mõstros, que domou, se os naõ fora buscar pelo mundo; á sua dilatada viagem devem os Argonautas a conquista do vello de ouro; Se naõ correra *Ulysses* remotos climas, fora a Aldea de *Ithaca* de toda a sua gloria o theatro. Homens perpetuamente caseiros, saõ gallos, que só sabem do seu poleiro. Sabios peregrinos, imitaõ no seu curso as fontes, que passando por veas de prata, ouro, esmeraldas, e sáffiras, tomaõ, e consigo levaõ a flor de suas preciosas qualidades. Zombe embora *Plutarco* dos que louvaõ a peregrinaçaõ, e diga, que se parecem com os que julgaõ as estrellas errantes mais nobres, e felices, que as fixas. Naõ ha escola mais util para a vida, que as muitas vidas ou modos de viver, que na variedade das Naçoens se observa. Vem-se muitas cousas nunca vistas; aprendem-se muitas, que se naõ sabiaõ, faz-se o homem capaz de toda a casta de negocios, e folga de ver este mundo, antes de sair delle. Até para os principes, que das suas cortes fazem na terra o seu paraíso, bom he que peregrinem, para conhecerem o mundo, que elles governaõ. Os commodos, as delicias, os obsequios dos subditos, podem dar a conhecer a hum homem, que nasceo soberano, mas com este conhecimento, naõ o fazem digno da soberania: se naõ sahira *Alexandre* da sua *Macedonia*, naõ passára dos limites de regulo e naõ chegára a avassallar o mundo.

Do Tempo futuro.

Trate o homem do presente, e naõ queira penetrar no futuro; quem de taõ longe póem a mira, naõ pode dar no alvo. Muitas vezes bom hé ignorar o que ha de succeder; por que se for bem, a di-

lação he tormento; e se for máo, o trabalho he sem proveito. Para futuros, não ha segurança. Ao Embaixador, que na guerra movida por Luiz XI. Rey de França, a Carlos Duque de Borgonha, procurava attrahir ao Emperador Federico, com promessa de se repartirem com elle os despojos, e os estados, respondeu o dito Emperador com este apologo: tres caçadores com a esperança de apanharem hum urso, se comprometterão na repartição delle. Chegados á boca da caverna, sahio a fera com tão grande impeto, que hum dos caçadores botou a fugir, outro, subio a hũa arvore, e o outro se estendeo no chaõ, fingindo-se morto; chegou-se o urso a elle, poz-lhe o focinho no nariz, e nos ouvidos, e não lhe conhecendo fôlego, nem final de vida, o deixou por morto. O que estava na avore, disse ao companheiro: homem, que te disse o urso, quando te fallou á puridade, com o focinho nos ouvidos? Disse-me que era mal feito, dispor da pelle, e carne do urso, antes de o verem morto. Com isto o Emperador deu a entender ao Embaixador, que era preciso apanhar primeiro ao Duque de Borgonha, e que depois se trataria da repartição dos seus estados. Dos successos do tempo futuro, só Deos tem certeza.

Dos Ricos.

Os Antigos Patriarchas eraõ ricos só em gado. Os Banqueiros são ricos em dinheiro. Os Principes são ricos em terras, & Senhorios. Em lugares este-reis, sem hervas, nem plantas produz a natureza o ouro, para mostrar que os amadores das riquezas não tem fé, nem honra. Os ricos facinorosos, que ainda que celebrados nas historias, são o opprobrio da sua posteridade, poderião ter boa fama, se lhes não facilitára este metal a execucao de seus danados intentos. Em todas as idades fôraõ as riquezas antagonistas da virtude; ellas inventaraõ os mais en-ormes delitos; ellas ensináraõ os filhos a tirar a seus

pays a vida ; ensinárao os poderosos a opprimir os innocentes, arruinar as familias, saquear os templos, & despir os altares ; ellas induziraõ os amigos a que faltassem á fé, incitáraõ os vassallos a negar a os principes a obediencia, a os libidinosos deraõ meynos para violar a pudicicia das donzellas, e estragar a honra dos maridos ; finalmente ellas ainda que boas para a vida civil, saõ causa de todos os males ; e posto que os sabios se foubereaõ aproveitar dellas, a cobiça, e o mau uso das mesmas, enchêraõ o mundo todo de criminosos. Homens ricos ordinariamente se perdem, por terem muito, e saberem pouco ; desprezaõ o saber, porques lhes parece, que para todo o genero de vida, lhes basta o ter. A Aristippo perguntou Dionysio, porque razaõ os philosophos frequentavaõ as cazas dos ricos, e naõ os ricos as dos philosophos. Respondeo Aristippo, que os philosophos conhecem o que lhes falta, e os ricos ignoraõ o de que necessitaõ. Senhores ricos, e philosophos pobres, naõ pôdem fazer cousas grandes, porque a estes lhes falta dinheiro, e áquelles espirito. Dizia Diogenes, que muitos ricos saõ como as plantas, que nascem em desertos, e despenhadeiros, porque dos frutos, que ellas daõ, naõ comem os homens, mas corvos, bilhafres, e feras ; tambem as riquezas de muitos naõ saõ para fugeitos benemeritos, mas para chocar-reyros, espadachins, rufiões, e meretrizes.

Da Liberalidade.

A liberalidade he huma virtude moral que sabe dispender as riquezas em bom uso. Aristoteles diz, que he virtude, que com o dinheiro, e fazenda se mostra benefica a os homens. Segundo a definicaõ dos philosophos modernos, he virtude moderada do affecto humano no dar, e no receber riquezas humanas, unicamente pelo motivo do honesto. Na liberalidade naõ saõ actos incompativeis o dar e o receber, nem o liberal se ha de envergonhar de receber ; por-

que dar sempre, e nunca receber, he caminho certo para em breves espaços não ter mais que dar. Brevemente se secarão os rios, se o mar dando sempre do seu, não recebesse do alheyo, mas dando, e recebendo, se faz o circulo do perpetuo movimento, com que se sustenta o mar e se fertiliza a terra. O liberal não dá para receber, mas recebendo para dar, dá no mesmo tempo que recebe, recebendo de huns com a mão, e dando aos outros com a tenção. Pintarão os antigos a liberalidade em figura de mulher, com a cornucopia em huma mão, e hum compasso na outra. Na cornucopia significavaõ a inclinação em dar; e no compasso denotavaõ as medidas, que a prudencia ha de guardar nas dadivas. Dar com excesso, he extinguir a liberalidade; o muito oleo apaga a luz; conserva-se esta virtude com effusão moderada; dar pouco a pouco, e em diversos tempos, he saborear o gosto de dar; quem dá com attenção, está com animo de dar mais. Não he bem fechar a arca de sorte que se não possa abrir; nem convem abrilla de maneira, que se não torne a fechar. Chuvas de ouro são larguezas de Deoses; ainda assim andou Jupiter moderado nesta preciosa profuzaõ; porque não cahe de pancada a agua da chuva mas a gota, e gota se distribue. Porem ao rigor desta ley não estão obrigados os Principes, que tem muyto que dar; porque o seu melhor thesouro he o coração dos subditos: tanto mais se augmenta este erario, quanto mais o da fazenda real se despeja. Repartindo Alexandre com os Macedonios os seus dominios, se abriu caminho para conquistar o mundo. Principalmente com litteratos, e homens doutos foy liberalissimo. A Aristoteles em remuneração do trabalho que tomou em indagar a natureza, e propriedades dos animaes, deo de hū jacto o valor de quatrocentos e oitenta mil escudos. De Cyro, cognominado o Grande, escreve Atheneo, que a Pythareo, seu domestico, fizera hum donativo de sete cidades. De Julio Cezar escreve Seneca,

que

que das suas victorias não queria outro proveito, que o poder, e o gosto de distribuir com os seus soldados os despojos. Em nenhuma cousa mais se parecem os monarcas com Deos, que em dar; celebra Cassiodoro a liberalidade de hum Principe, que para alegrar o povo, não reparava em fazer gastos exorbitantes. Este genero da larguezas não arruina o estado, porque alivia o povo. Nem estas devem ser festas de todos os dias, porque o festejo chegaria a ser estrago: só Deos, cujos thesouros são inexhaustos, pode dar sempre, e a todos. Entre os antigos Romanos era inviolavel a ley, que mandava que ninguém gastasse em festa publica, sem prover do necessario os pobres do seu bayrro; tomavaõ por afronta, que andassem hũs homens por portas, quando estavaõ outros brindando nas mesas. A este proposito dizia Plataõ, que na cidade em que muito pobre mendiga, ha muito ladraõ que furta. Mas para que he dar regras, e ajuntar documentos, para huma virtude, que a mofina, ou a cobiça desterrou do mundo. Hoje a liberalidade he como aquelles rios que sumidos na terra, nunca mais são vistos.

Da Liberdade.

A liberdade he hum estado natural, no qual tem o homem todos os movimentos da sua vontade independentes, e livres. Esta he a liberdade da alma, a que nem as influencias dos astros, nem a presciencia divina, nem os divinos decretos, nem os ameaços dos tirannos necessitaõ a querer, ou não querer; porque Deos a deo ao homem, com livre alvedrio, e poder absoluto, para observar, ou quebrantar sua divina ley. O corpo pelo contrario he fugeito a todo o genero de cativeiros. Forma se na prisaõ do ventre materno, apenas nascido, fica envolto, e preso nas faxas; livre desta escravidão cahe na da puericia fugeito aos açoitos; nos confins da adolescencia, esporaõ por elle tirannicas payxões, e crueis appetites

para o despojar do resto da liberdade; cada arte, ou cada sciencia a que se applica, he huma carga de regras, huma oppressão de preceitos. Em idade mayor, achaques, e doenças o encravaõ na cama, donde cahe para a cova, em hum cativeiro que não tem resgate. Ainda assim, no meyo de todas as pensões, e prisões da sua triste vida, logra o homem no seu trato huma certa liberdade, da qual ninguem se quer privar, por não viver violentado. Até os animaes, as feras, e os mais vis insectos, procuraõ defender, e conservar a liberdade, que lhes deo a natureza; finalmente os elementos, ainda que insensíveis, se esforçaõ para vencer os obstaculos, que os cativaõ; voará o fogo hum monte, por não ficar constipado na mina; indignada do freyo de hum dique trespbordará a agua, e alagará huma provincia; impaciente de clausura de lugares subterraneos, abalará o ar hum reyno, e com horriveis tremores abrirá a cidades inteiras profundas sepulturas. Não he logo maravilha, que fação os homens tantos extremos para conservarem a liberdade propria do seu estado. Diogenes aquelle famoso desprezador de quanto cubiça a ambição dos homens, para se ver livre das fugeições deste mundo, se revolia no seu dolio, como planeta de differente esfera, e tendo valor para recusar a graça de Alexandre, não teve animo para se fugeitar ao jugo da Corte. Não queremos senhor, por brando que elle seja, (dizia Demosthenes) receoso da dominação de Antipater. A liberdade he hum bem que se não deve perder se não com o sangue. Não he senhor de si, quem a outrem fugeitou a lingua. Hum só homem, que queira, e saiba fallar a tempo, faz callar, e tremer a muitos; pode ser causa da conservacão de hum reyno, que o silencio perderia. Neste perigo esteve o imperio Romano, reinando Tiberio, tempo em que (segundo escreve Tacito) o fallar era delito. Não tem outro açoute as culpas dos grandes, que o de huma lingua, generosamente solta. Abstenhase de obrar mal, quem

quem quizer que se falle bem. A verdade muda introduz a tirannia. Teve graça huma moça, filha de certo homem rico de Lisboa, a qual perguntada, porque não queria casar com hum fugeito, que a pedia a seu pay sem dote; disse que por não perder a liberdade, que as outras mulheres tem, quando tendo differenças com seus maridos, podem com razão dizer, que os compráão com o que ellas lhes derao em casamento.

Das Demandas.

Litigios são chagas do estado, e minas das familias. Qualquer demanda he huma furia infernal, que tudo descompoem, e tira a todos do seu lugar. Da cultura da terra tira ao lavrador, do commercio ao mercador, do altar ao sacerdote. Litigios são os filhos do Chaos e da noite, tudo nelles são confusões, e trevas. São hum funesto composto de todos os males; tem na ira incendios, no rancor veneno, no dolo ciladas, na vingança rayos. Diante das demandas anda o dezejo da fazenda alheya; aos lados a falsidade, o engano, a mentira, a perfidia; vem atrás o arrependimento, e a pobreza, com pés de chumbo se ha de entrar em litigios, e fugir delles com azas de aguia, sempre procuraõ os bons politicos atalhar os litigios, e abafallos no seu nascimento. Com este intento fizeraõ os Cyrenios huma ley, pela qual os homens litigiosos e demandistas eraõ chamados para diante dos Juizes, chamados Ephoros, e estes depois de os multar, os declaravaõ infames. Dizia Catao, que para bem se haviaõ encher as audiencias, de estrepes, e abrolhos, para as partes não irem pleitear sem perigo de quebrar as pernas. Os antigos Romanos levantaraõ na sua mayor audiencia a estatua de Marfyas, com huma corda na mão dando a entender, que quem sem razão moveffe demanda a alguem, encorreria na mesma pena que odito Marfyas, a quem por contender com Apollo temerariamente

rariamente sobre as ventagens da musica, os juizes mandárao dar garrote. Antigamente os juizes deixavao pendurados em hum prégio todos os pleitos problematicos, ou feitos, em que havia razoes para julgar pro e contra. Por isso Claudio Henrique, julgador Parisiense, em huma das suas orações forenses traz o cazo da mulher de Smyrna, que por haver dado peçonha a seu marido, os Areopagitas, seus juizes, a absolvérao para cem annos, por quanto este mesmo seu marido havia morto hum filho do primeiro casamento da dita mulher, e na causa intentada havia compensação de delito. Toda a pessoa, que se poem a litigar, se engolfa em hum mar de provas, sutilezas, e trapacas, que tem por praya, e porto, a pobreza, e a morte. O peyor he, que neste conflicto, o gasto he das partes, e o proveito dos advogados. Em quanto com as raas pelejaõ os ratos, vem o minhoto, e papa tudo. A rapoza que vio o leão, e o urso cansados de pelejar sobre o logro de huma preza, ainda que naturalmente muito timida, se foy chegando, e levou consigo a materia da contenda. As ruinas de dous enriquecem o terceiro.

Da Lisonja.

A lisonja he huma nimia complacencia, e affectada fineza em louvar as prendas, obras, ou palavras alheyas. Mal suave, doce veneno, vicio cortesaõ, brando verdugo da verdade, escandalo dos animos generosos, e so de espiritos humildes indigna estimação. O boy, rustico quadrupede, permite que o enfeitem; o leão, generosa fera sacode de si os enfeites da cama. Compoz Aristobulo hum livro, cheyo de lisonjas, sobre a victoria que Alexandre alcançara del rey Poro; tomou o magnanimo principe o livro, e lançando-o ao mar, disse; merece o author semelhante Castigo. Tambem da sua corte lançou Alexandre ao famoso escultor Stasicrates, que se offerecêra a fazerlhe de todo o monte Athos hũa estatua. Notavel artifice he o lisonjeiro, para todas as caras

tem carêtas, e calçados para todos os pés; mas todas as suas obras são postiças, e todo o seu artificio fingimento. A sua mayor destreza está em conformar o som da sua lyra com a picada da Tarantula. Com esta affonancia, ou consonancia se fez Sejano tão absoluto senhor da vontade de Tiberio, que sendo este Principe para todos diffimulado, só era facil, e sincero para Sejano. O Lisonjeiro, para viver a sombra do seu Principe, se faz do seu Principe sombra, que assim como a sombra he o bugio do corpo, anda com elle, e com elle para; com elle se deita, e se levanta; se tem corcova, se encurva; e se coxea, claudica; assim para o lisonjeiro he perfeição arremedar até os defeitos do principe. Na corte de Antigono, que tinha o collo torto, os cortesãos se fizeraõ torcicollos. Esta depravada imitação do Principe he ruina da monarchia, porque he veneno da verdade. Não tem esta mayor inimigo, que o falsete do interesse, que ordinariamente faz o compasso na musica do palacianos. Pinta-se a lisonja em figura de mulher tocando hum frauta, com hum veado aos pés, adormecido ao som deste instrumento; no veado se representa o Principe, que vencido da suavidade da lisonja, fecha os olhos a verdade. Com cem olhos guardava Argos a Io, convertida em vacca, começou Mercurio a tocar tam suavemente, que os cem olhos de Argos se fecháraõ e teve Mercurio poder para lhe tirar com a vacca a vida. A's falsas adulações dos Aulicos de Vitellio attribue a historia a cegueira do orgulho, e crueldade deste Principe. Era Vespasiano de natural brando, e benigno, com lisonjeiras falsidades o induziraõ seus cortesãos a carregar de tributos o povo. Finalmente muitas vezes mayores danos faz a lingua do lisonjeio, que a espada do inimigo.

Da Vingança.

Toda a vingança particular, e privada he usurpação do poder, e da justiça publica, e divina. Desprezão

prezão nobres animos as injurias de fogeitos vulgares. Não fez Achilles caso das calumnias de Therfites; Filippe de Macedonia, e Cesar foraõ insensiveis aos tiros da maledicencia. Zombou a Aguia de Esopo da peça, que lhe fez o rato; pareceolhe indigno da sua ira, bicho nojento. O vingar-se não he restaurar o credito, he confirmar-se desacreditado. Com feridas alheyas não se curaõ as proprias, com sangue não se esmaltaõ injurias. Enfurecer-se aos desfacatos de hum furioso, he fazer-se espelho da sua braveza; rebater calumnias, he fazer-se ecco de aggravos. Se a cada bateria de ondas respondera o penhasco com hum pedra, brevemente se destruiria o penhasco. Anelar vinganças, he ter aberta, e fresca hum ferida, a qual esquecida, estaria encourada. Injurias lembradas se perpetuaõ, porque se fazem hereditarias. ellas são a unica cousa, que neste mundo o tempo não gasta; enterradas renascem, semelhantes aos rios, que depois de correr debaixo da terra, tornaõ a inundar os campos. Os que com mostras de amizade disfarçaõ o dezejo de se vingar, são como a nuvem, que vio o profeta Ezequiel; era cercada de hum circulo de ouro, mas trazia dentro em si rayos, e tormentas. A mais nobre vingança he mostrar o offendido, que se pôde vingar do offensor; o não vingar-se, he mostrar, que não sentio a offensa; e não sentilla, he prova de animo invulneravel. A impassibilidade he attributo divino. As mulheres são vingativas, porque são frageis; a sua sensibilidade he demonstração da sua fraqueza.

Da Loquacidade.

Ha homens, que não vivendo de ar, como o camaleonte, continuamente tem a boca aberta, e della cahe hum diluvio de palavras, que inunda os ouvidos, e affoga a gente. Quando ha trovoadas, emmudecem as rãs; estes são rãs, que em charcos de pantanosas parlendas atroaõ o mundo. Huns metidos a politicos, tudo reduzem a razoens de estado; chovem

chovem da sua boca Democracias, Aristocracias, Oligarchias, Ochlocracias, Capitolios, e Areopagos, Triumviratos, e Dictaturas, Plebiscitos, e Senatus-consultos, Leys Municipaes, e Castrenses; compara o governo dos Cesares com o dos nossos Principes, as modernas com as antigas republicas, os costumes de hoje com os dos antepassados, e com infructuosa navegaçã correndo mares de sabedoria, ventilaõ questões, sem dar fundo as materias. Outros presumidos de geographos, sem tropeçar correm (como diz o vulgo) as sete partidas do mundo; puxaõ por zonas, e remotos climas, acarretaõ isthmos, e peninsulas, terras arcticas, antarcticas, e austraes incognitas, e quando parece que poem fim, pegaõ em longitudes, e com latitudes se estendem. Que diremos do poeta loquaz, mimoso das Musas, e fanfarraõ do Parnasso? A qualquer phrase poetica, sente cócegas nos ouvidos, e não ouve fallar em versos, que logo os não traga todos a baila: Hexametros, e Pentametros, Iambos, Saphicos, Adonicos, Choriambicos; da regras, e preceitos para Coplas Reaes, e Redondilhas, para Sonetos, encadeados, e retrogrados; allega com poetas nacionaes e estranhos; amontoa todos os termos da Epica, Lyrica, Dramatica, Dithyrambica; a ouvillo bebe de hum gole toda a Hipocrene, e procura esgotar de hum jacto a Caballina fonte. Compara Plutarco aos loquazes com vasos vãos, que são mais que os cheyos. A hum grande fallador, que depois de huma larga pratica pediu a Aristoteles, que lhe perdoasse a molestia, respondeo o filosofo: não tenho que perdoar, que eu não tomei sentido no que distes. Careon, homem loquaz, pedindo a Isocrates, que lhe ensinasse Rhetorica, pediu Isocrates dobrado salario: e perguntando Careon a razã das duas pagas, respondeo Isocrates: quero hum para ensinar-te a fallar, e quero outra, para ensinar-te a callar. Grandes falladores são bespas, que todo o dia estaõ zunindo, e não fazem mel nem cera. Ho-

mem

mem loquaz (dizia Solon) he cidade sem muros, casa sem porta, navio sem piloto, e cavallo sem freyo. Em cavallo desbocado ninguem se poem sem medo, sempre se deve temer boca desenfreada. Foi tomada a cidade de Athenas, e destruida por Silla, porque na loja de hum barbeiro os espias deste general ouviraõ praticar na parte mais fraca da dita cidade.

Da Maledicencia.

O dizer mal, he proprio dos que não podem fazer mal. De todos diz mal Pasquinho, que não tem pés nem mãos, e ainda que estivera inteiriço, por fer estatua, e figura immovel, não pode fazer mal. Dizem que o Papa Adriano VI. lhe mandara dizer, que o faria lançar no rio Tybre; respondeo Pasquinho: Tambem debaixo da agua canta a raã. Nem está fóra de razão, chamar-se raã o maldizente, porque sempre a sua voz he o rouco som de hum charco; e assim como as raãs, que infestaraõ a corte de Pharaó, sujáraõ a prata, o ouro, e as mais ricas alfayas de palacio, assim se pegão os maldizentes á coroa, e tiaras. No proximo não enxergaõ os olhos do maldizente se não defeitos. O alvo dos seus intentos he denigrir, procura ter fama, infamando, funda em detracção o seu augmento, e de vituperios espera louvor. O maldizente he o tigre da republica; não sofre armonias de encomios alheios; a sua lingua he cauda de escorpiaõ, sempre em acto de picar; sabe achar cicatriz, aonde não houve chaga; não poupa vivos, nem mortos, nem a amigos, muito menos a inimigos; he verdugo da reputação, e homicida do credito; semea confusoes, e colhe discordias. Notavel defeito he este da lingua humana, para os applausos muda, para vituperios eloquente. Toda a antiguidade nos deo só tres, ou quatro bons panegyricos, todas as satiras pareceraõ excellentes. Aos seus piques
deve

deve Tacito a sua estimação ; muito mais agrada, quando moteja de Tiberio, do que quando celebra a Germanico ; finalmente todos o gabaõ, porque nunca gabou a ninguem. Mas a virtude, ainda que perseguida de maledicos, não desconfia. Nenhum homem grande, quando calumniado, se reputa pequeno. Tres grandes Emperadores, Theodosio, Arcadio, e Honorio, pay, filho, e neto, fizeraõ huma ley, aqual manda, que os que cegos da paixãõ dizem mal, Sejaõ perdoados, porque a sua maledicencia, se procedeo de pouco juizo, merece desculpa ; se de furor, piedade ; se de malinidade, esquecimento e desprezo.

Prologo de Jacinto Freyre de Andrade.

São os prologos hum anticipado remedio aos achaques dos livros, porque andaõ sempre de companhia os erros, e as desculpas. Eu por hora me desvio do caminho trilhado, nam quero pedir perdaõ de nada : quem achar que dizer, não me perdoe, (nem será necessario encomendalo.) Se me notarem o livro de roim, não negarãõ que he breve, e escrito em lingua Portuguesa, que tantos engenhos modernos, ou temem ou desprezaõ, como filhos ingratos ao primeiro leite, servindo-se de vozes estrangeiras, por onde passaraõ como hospedes, sem respeito áquellas veneraveis Cans, e ancianidade madura de nossa linguagem antiga. Escrevi esta historia com verdade de memorias fieis, sem que a penna, ou o affecto alterasse o menor accidente. Antes que este papel sahisse dos borroens, sey que muitos o taxaraõ de escasso, dizendo, que houvera de dilatar a historia com allusoens, e passos da escriptura, que o fizessem mais crecido ; estes comprem os livros pello pezo, nam pello feitio : de mais que nam permittem tam licencioza penna as leys da historia. Outros queriam que me valesse do estrepito de vozes novas, a que chamam cultura, deixando
a es-

a estrada limpa por caminhos fragozos, e trocando com estimação pueril, o que he melhor, pello que mais se usa. Mas como nam determinei lisongear a gostos estragados, quis antes com a fingeleza da verdade servir ao aplauso dos melhores, que á fama popular, e errada.

Prologo do Conde da Ericeira ao seu Portugal Restaurado.

Esta cerimonia, leytor, de escrever Prologo, mais por escusar a censura de que salto á ley de dar principio com elle a huma historia tão grave, que por me parecer a ley precisa, me resolvo a observála: porque discursado o fim com que se estabeleceo, avalio por inutil este trabalho, entendendo que na escolha da historia, e no acerto de escrevella consiste toda a fortuna dos authores, Porque nem a amizade dos leyttores póde encobrir os defeitos do escritor, nem escurecerlhe os acertos o odio; e entre estes dous extremos (ordinariamente viciosos) se levanta o tribunal da justiça dos desinteressados, por independentes, ou por não conhecidos, que costumão dar o louvor por premio aos benemeritos, e a censura por castigo aos culpados.

Huma das mayores empresas do mundo he a resolução de escrever huma historia: porque além de innumeravel multidaõ de inconvenientes, que he necessario que se vençaõ, e de hum trabalho excessivo, que he preciso, que se supere; no mesmo tempo em que se pretende lograr o fructo de tantas diligencias, tendo-se vencido formar o intento, vencer a lição, assentar o estilo, colher as noticias, lançar os borradores, tiralos em limpo, conferilos, e apuralos, quando quem escreve se anima na empresa do livro que escreveo ao pomposo titulo de author, entaõ começa a ser réo, e réo julgado com tão excessiva tirannia, que tendo lingua para fallar de tantas pessoas, como são as que comprehende qualquer volume

volume, a não pode ter para deixar de ser condemnado sem ser ouvido. Julgo por muito errada a opinião commua, que assenta, que a historia he paralelo da pintura: porque he tanto mais privilegiado o pintor que o escritor, que teve lugar Apelles, pondo em publico hum figura que havia pintado, de lhe emendar a roupa, que hum artifice dellas lhe condemnou por imperfeita, e de castigar a ouzadia de outro, que não sendo pintor se atreveo a arguir-lhe o perfil da figura. Não he concedida aos escritores tanta liberdade: porque no mesmo ponto que os finetes do prelo acabaraõ de sellar a historia que escreveraõ, logo perderaõ toda a acção de emendála, e na difficuldade de satisfazer a hum mundo de juizos diversos, fica provado o desengano, de que não pode haver historia bem avaliada de todos. O sol por que costuma taõ repetidamente offerecerse do berço do oriente ao tumulto do occaso aos olhos do universo, se expõem á censura dos que sem penetrar a magestade do seu resplendor, e a utilidade dos seus rayos, fugeitando a razão ao appetite, huns o condemnão de claro quando a calma os aperta, outros de escuro quando o frio os afflige, sem reparar que os latidos do caõ celeste, que amedrentaõ na canicula os vapores, de que as nuvens no inverno se formão, são, e não o sol, culpados no rigor da calma, como as nuvens na aspereza do frio. Que importa, que a verdade da historia, e pureza do estylo a formem como o sol perfeita, se os leytores pretendem avaliála como querem, e não como merece.

A estas, e outras muitas difficuldades se sujeita quem se resolve a escrever hum historia que pela opinião commua dos historiadores costuma-ser de seculos passados, em que mais desaffogados os animos entraõ a descobrir a verdade dos successos. Porém quaes seraõ os inconvenientes, quaes os perigos quasi invenciveis, a que se arroja quem tomou a temeraria resolução de imprimir em sua vida a historia do seu tempo. Em verdade que até imagi-

nado faz horror este intento: porque oppostas, e incompativeis as obrigaçoens forçosas aos riscos manifestos, não parece possível, apurados, destilarem hum composto perfeito; pois faltar á verdade fica sendo infamia do author, descobrilla nas acçoens desacertadas, cahe em descredito dos comprehendidos. Encarecer os benemeritos, será inveja dos indignos: louvar os viciosos, opprobrio dos benemeritos: contar todos os successos, he empenho invenível: callar alguns póde ser queixa dos interessados. Nos casos grandes, e ainda nos inferiores ajustaremse todos em que são verdadeiramente contados, difficiltoamente se poderá conseguir: porque eu experimentei, achando-me em quatro batalhas, e em outros encontros, com muitos mil homens, não se descobrirem dous que concordassem no mesmo facto; e tenho alcançado que a razão desta variedade vem a ser, que como hum só homem não he possível affitir a todos os successos de hum conflicto, entendendo erradamente que cahe no descredito de não ter parte em tantas acçoens diversas, todas as que não póde alcançar com a vista desacredita por fabulosas. Se pois me não foi possível contar sem contradicção em varias conversaçoes hum só successo na presença dos que se acharão nelle; como poderei conseguir facilmente escrevendo tantas batalhas, sitios, intrepresas, e encontros succedidos á valerosa nação Portugueza por espaço de vinte e oito annos nas quatro partes do mundo, julgarem todos a narração das victorias por verdadeiras, e por certos os motivos das empresas militares, e politicas, seguindo-se ordinariamente deste erro de discursos, e falta de noticias hum a queixa perpetua contra quem escreve, e em alguns hum odio eterno, que muitas vezes se desaffoga pelos caminhos do delirio. A este, pois, labyrintho de estradas confusas, a este encanto de fantasmas disformes me persuadio a arrojar-me o entranhavel amor da minha patria, de que se compoz com o sangue a natureza, fundado no justo temor de que não

naõ occultassem mortaes, as urnas do esquecimento, as acçoens gloriosas de tantos heroes excellentes: accrescentandose a estas razoens outro mayor estimulo, que foi avaliar como obrigaçaõ precisa descobrir os motivos do principio, e remate desta historia de Portugal restaurado, que me animei a escrever, pois como Alpha, e Omega, divino symbolo dos Gregos, foraõ verdadeiramente os dous polos (se unidos pela natureza, pelos accidentes diversos) que me persuadirão a abraçar este grande empenho, pretendendo mostrar claramente ao mundo, assim a justiça com que o Serenissimo Rey D. Joaõ IV. de immortal memoria se restituiu á Coroa de Portugal, como a justa razã com que o excellente Principe D. Pedro, segundo Tito, delicia dos homens, sem mais causa, que a defenſa, conservaçaõ, e segurança deste reyno, tomou sobre seus generosos hombros o governo d'elle, julgando-o por menos pezado que a coroa, que com tanta admiraçaõ dos mestres da politica, despreza. Naõ me obrigando só o zelo da honra da patria a descobrir os fundamentos de taõ grandes successos, se naõ tambem a segurança da minha opiniaõ que amei sempre mais que a propria vida; porque como logrei a fortuna de ter na guerra parte nas mayores victorias, que se conseguiraõ neste reyno, era necessario mostrar que a guerra foi justa, para que as acçoens se julgassem por virtuosas. E como da mesma sorte me succedeo ser hum dos que assistiraõ ás heroicas resoluçoens do Principe D. Pedro, era preciso manifestar, que foraõ justificadas, para me livrar da calumnia dos que sem noticias verdadeiras discursassem a fatalidade del rey D. Affonso VI. sem entenderem que foi deposto pelos tres estados do reyno por incapaz do governo d'elle, e por inutil para a successão da coroa.

Além destas taõ urgentes causas, naõ foraõ menos poderosas para me levar a este intento, assim a magoa (como ja referi) de ver que insensivelmente hia o tempo consumindo a noticia de tantas acçoens

heroicas, por faltar quem se resolvesse a escrevellas: porque só até o anno de 1644. que escreveo com erradas noticias João Bautista Viraugua Veneziano os successos deste reyno, e o conde Mayolino nas suas guerras civis, se acha memoria delles. Como a pena da pouca verdade com que todos os authores Castelhanos, que se animaraõ a fallar na guerra succedida entre as duas coroas a referiraõ: porque naõ só trataraõ de encobrir com ficçoens a grandeza das nossas victorias, senaõ que cahiraõ na ignorancia de errar os tempos das campanhas, preferindo as successivas às antecedentes, os nomes aos sitios das provincias onde aconteceraõ, e aos cabos, e officiaes que se acharaõ nellas, seguindo o mesmo delicto que condenaraõ a hum author Francez, que imprimindo hum livro, em que affirmava, que Francisco I. Rey de França naõ fora prezo na batalha de Pavia. E perguntandolhe a razãõ porque calumniava a sua verdade, lançando ao mundo aquella mentira, respondeo, que nos seculos futuros quem lesse a sua historia, e a dos Castelhanos, daria credito a opiniaõ a que se affeioasse. Estes foraõ os motivos que me persuadirãõ a taõ difficuloso empenho, animandome juntamente a tomallo por minha conta as muitas circumstancias, que me habilitaraõ: porque além de herdar de antigos, e valerosos avõs ser a verdade alma da vida, como he da historia, tive a fortuna de me criar no paço com o soberano, e esclarecido Principe D. Theodosio, assistindolhe continuamente de idade de sete até quinze annos, e igualmente aprendendo com elle a primeira grammatica e a liçaõ das historias. Neste tempo fiz memoria das primeiras politicas com que el Rey D. Joãõ deo principio ao governo deste reyno.

De quinze annos comecei a servir na guerra, em que passei por todos os postos taõ vagarosamente como qualquer soldado da fortuna, e cheguei ao mayor emprego de governador das armas. Acheime em todas as occasioens grandes da provincia de Alentejo

tejo do anno de 1650. até a batalha de Montes Claros, e fui voto em todos os negocios de mayor consideração. A guerra das provincias aonde não affisti, e a das conquistas conferi com os cabos e officiaes que se acharão em todas as emprezas, depois de examinar os papeis mais intimos em que a curiosidade de varias pessoas se havia exercitado.

As negoceaçoens fora do reyno, que tocaraõ a diferentes sугeitos, escrevo por informação de cada hum delles, e pelos livros em que os embaixadores lançaraõ as embaixadas. Os mais negocios pelos documentos das secretarias de estado, e guerra, buscando em todos, alem destas noticias, a segurança de testemunhas desinteressadas, que tiveraõ sem dependencia parte em todos os successos politicos, e militares.

Dez annos de trabalho me levou este primeiro volume: no discurso deste tempo não houve pessoa douta ou intelligente que se animasse a examinallo, a quem o não entregasse, fugeitando me a qualquer censura que se me apontava, e emendando o que se me advertia, ainda que fosse contra o proprio entendimento, entendendo, que como esta historia não ha de ser só satisfação do meu juizo, se não dos alheyos, fico melhor livrado em ter por defensores os que a emendarem. He documento, que felicemente devo ao sobre todos prudentissimo discurso do Principe nosso senhor. Antes que começasse a escrevella passei por espaço de dous annos as historias mais seletas antigas, e modernas, conhecendo, que era necessario assentar o estylo: porque não tendo seguido mais escolas, que as militares, que não costumão deixar á lição dos livros muitas horas de exercicio, haviaõ levado a inclinação a equivocos, e termos poeticos, frase de que os primeiros annos mais continuamente se alimentaraõ, e de que me fez apartar o mais que me foi possivel a doutrina dos mestres da historia, e a dos preceitos historicos de Mascarde Italiano, e do padre Mene Francez, que

nesta idade com grande elegancia se empregaraõ neste assumpto. Nos ultimos dous annos padeci mayor trabalho: porque tocandome nelles a occupa-
ção de Vêdor da Fazenda da Repartição da India, que costuma deixar poucas horas livres, as que me ficavaõ de descanso, empregava neste exercicio, con-
hecendo, que passar dia sem lançar linha, he perder do tempo a melhor joya, que atégora não tem ha-
vido milagre que fosse poderoso para restauralla.

Huma das mayores satisfacoens que tenho alcan-
çado neste meu emprego, he imprimirse quasi jun-
tamente com este livro, os que com tanto louvor proprio, e com tanta honra da nação Portugeza es-
creveo o moderno Livio Manoel de Faria e Souza; e como em todos chegaõ os successos, que refere nas quatro partes do mundo, da fundação de Por-
tugal até o anno de 1640. fica com a minha histo-
ria enfiada a de Portugal até a paz celebrada entre esta coroa, e a de Castella, que he o assumpto que comprehendem estes dous volumes.

Agora, leytor, ou pio, ou malevolo, ou desinter-
essado, he necessario affiar o discurso, e eu seguro que muito menos ha de custar aos leytores arguir, do que a mim me tem custado o escrever. E se al-
guma satisfacao se entender que mereço pelo meu trabalho, não quero mayor recompensa que o re-
conhecimento, de que atégora não sahio ao mundo historia mais verdadeira: pois sem affeição, odio, esperança, ou temor, não perdœi a requisiro algum necessario para a historia, que me ficasse por escre-
ver, parecendome só escuzado relatar defeitos par-
ticulares, tendo por opiniaõ, que os que se arroja-
raõ a descobrillos merecem mais o titulo de satyricos que de historiadores, exceptuando aquelles que re-
feriraõ vicios, de que depende a narraçao da sua hi-
storia, como he necessario que me aconteça quando chegar a referir os successos da vida del Rey D.
Affonso VI.

Naõ

Naõ podia Tito Livio eximirse de contar os excessos de Tarquino, originando-se da sua laciva a mudança de Reys á Republica no Imperio Romano: mas pudéra Quinto Curcio encobrir os vicios de Alexandre Magno, que naõ lhe embaraçaraõ as victorias da Asia. Preciso foi a Joaõ de Mariana relatar a cegueira de Henrique VIII. de Inglaterra na indigna afeição de Anna Bolena, sendo este desatino a primeira causa de passar de Defensor da Igreja Catholica a cabeça da perfidia heretica: mas pudera Henrique Caterino de Avila diffimular os divertimentos de Henrique III. de França, que naõ pertenceraõ ao governo da sua monarquia, Faminiano Estrada os desconcertos de Chapim Vitello, e o Cardeal Bentivoglio nas suas memorias historicas os vicios de alguns Cardeaes do sacro collegio, e outros muitos que usaraõ desta indigna liberdade. Descobriremse os defeitos que naõ prejudicaraõ a interesses publicos, muitas vezes servem aos leytores mais de estimulo, que de emenda, usando dos exemplares para desculpa dos vicios que pretendem seguir, e he Deos verdadeira testemunha de que o meu principal intento, he atalhar todos os que podem offender a sua divina magestade, e ser prejudiciaes á gloria desta monarquia.

Ao muito poderoso e Christianissimo Principe el Rey Dom Joaõ nosso senhor, deste nome o terceiro de Portugal. Prologo de Joaõ de Barros, em as primeiras quatro Decadas da sua Asia.

Todalas cousas, muito poderoso Rey e senhor nosso, tem tanto amor á conservação de seu proprio ser: que quanto lhe he possivel, trabalhaõ em seu modo por se fazerem perpetuas. As naturaes em que samente obra a natureza, e naõ a industria humana, cadahuã dellas em si mesma tem huma virtude generativa, que quando devinamente são despostas, ainda que periguem em sua corrupção: essa

essa mesma natureza as torna renovar em novo ser, com que ficaõ vivas e conservadas em sua propria especie. E as outras cousas que não são obras da natureza, mas feitos e actos humanos, estas porque não tinhaõ virtude animada de gêrar outras semelhantes a si, e por a brevidade da vida do homem, acabavaõ com seu autor: os mesmos homens por conservar seu nome em a memoria dellas, buscaraõ hum divino artificio, que representasse em futuro, o que elles obraõ em presente. O qual artificio, però que a invenção delle se dê a diversos autores: maes parece per Deos inspirado, que inventado per algum humano entendimento. E que bem como lhe aprouve que mediante o pádar, lingua, dentes, e beiços, hum respiro de ar moudo dos bofes causado de huma potencia, a que os Latinos chamaõ *affatus*, se formasse em palavras significativas, pera que os ouvidos seu natural objecto, representassem ao intendmento diversos significados e conceptos, segundo a disposição dellas: assi quiz que mediante os caracteres das letras, de que usamos, dispostas na ordem significativa da valia que cada nação deu ao seu alfabeto, a vista objecto receptivo destes caracteres, mediante elles, formasse a essencia das cousas, e os racionais conceptos, ao modo de como a fala em seu officio os denuncia. E ainda quiz que este modo de elocução artificial de letras, per beneficio de perpetuidade precedesse ao natural da fala. Porque esta, sendo animada, não tem maes vida que o instante de sua pronunciação, e passa á semelhança do tempo, que não tem regresso: e as letras sendo huns caracteres mortos, e não animados, conthem em si espirito de vida, pois a daõ acerca de nós á todas as cousas. Cá ellas são huns elementos, que lhe daõ assistencia: e as fazem passar em futuro com sua multiplicação de annos em annos, per modo maes excellente, do que faz a natureza. Pois vemos que esta natureza pera gerar algũa cousa, corrompe e altera os elementos, de que he composta, e as letras sendo elementos,

elementos, de que se compoem e forma a significação das cousas, nem o entendimento (posto que seja passivo na intelligencia dellas pelo modo de como vem a elle :) mas vaõse multiplicando na parte memorativa per uso de frequentação, tão espiritual em habito de perpetuidade, que per meyo dellas no fim do mundo, tão presentes seraõ áquelles que entaõ forem, nossas pessoas, feitos, e dittos; como hoje per esta custodia literal, he vivo o que fezeraõ e differam os primeiros, que foraõ no principio delle. E porque o fructo destes actos humanos, he mui differente do fructo natural, que se produze da semente das cousas, por este natural fenecer no mesmo homem, pera cujo uso todas foraõ criadas, e o fructo das obras delles he eterno, pois procede do entendimento e vontade, onde se fabricaõ e acceptaõ todas, que por serem partes espirituaes, as fazem eternas: fica daqui a cadahũ de nós huma natural e justa obrigação, que assi devemos ser diligentes e sollicitos em guardar em futuro nossas obras, pera com ellas aproveitarmos em bom exemplo, como pròtos e constantes na operação presente dellas, pera commum e temporal proveito de nossos naturaes. E vendo eu que nesta diligencia de encomendar as cousas á custodia das letras (conservadoras de todas as obras) a nação Portugues he tão descuidada de si, quaõ pronta e diligente em os feitos que lhe competem per milicia, e que maes se preza de fazer, que dizer: quiz nesta parte, usar ante do officio de estrangeiro, que da condição de natural; despoendome a escrever o que elles fezeraõ no descobrimento e conquista do Oriente, por se naõ perderem da memoria dos homens, que vierem despois de nos, tão gloriosos feitos, como vemos serem perdidos de vossos progenitores, mayores em louvor do que lemos em suas chronicas (segundo mostraõ algũs fragmentos de particulares escripturas). E na acceptação deste trabalho e perigo a que me despuz, ante quero ser tido por tão ousado como foi o derradeiro dos trinta e tantos escriptores que escreveraõ a passagem e expedição que Alexandre

dre

dre fez em Asia, o qual temeo pouco o que delle podiaõ dizer, tendo tantos ante si: que imitar o descuido de muitos, a quem este meu trabalho per officio e profissão competia. Pois avendo cento e vinte annos (porque de tantos tracta esta escriptura) que vossas armas e padroões de victorias tem tomado posse, naõ sómente de toda a terra maritima de Africa e Asia, mas ainda de outros mayores mundos, do que Alexandre lamentava, por naõ ter noticia delles: naõ ouue alguem que se antremetesse a ser primeiro neste meu trabalho, sómente Gomez Eanes de Zurara Chronista mór destes reynos em as cousas do tempo do Infante Dom Henrique (do qual nós confessamos tomar a mayor parte dos seus fundamētos, por naõ roubar o seu a cujo he.) No cometer do qual trabalho, vendo eu a magestade e grandeza da obra, naõ fui taõ atrevido que logo como isto desejei, puseisse mãos a ella; ante tomei por cautella deste cometimento, uzar do modo que tem os architectores. Os quais primeiro que ponhaõ mão na obra a tração e debuxão, e de si apresentaõ estes deliniamentos de sua imaginação, ao senhor de cujo hade ser o edificio. Porque esta materia, de que eu queria tractar, era dos triumphos deste reyno, dos quaes naõ se podia falar sem licença do autor delles, que naquelle tempo deste meu proposito era el Rey vosso padre de gloriosa memoria: estando sua Alteza em Evora o anno de quinhentos e vinte, lhe apresentei hum debuxo feito em nome de vossa Alteza, porque com este titulo ante ella fosse accepto. O qual debuxo naõ era alguma vatrachomiomachia, guerra de raãs e ratos, como fez Homero por exercitar seu engenho, ante que escrevesse a guerra dos Gregos e Troyanos: mas foi huma pintura metaphorica de exercitos, e vitorias humanas, nesta figura racional do Emperador Clarimundo, titulo da traça (conforme a idade que eu entaõ tinha) a fim de aparar o estylo de minha possibilidade pera esta vossa Asia. A qual pin-
tura

tura, por ser em nome de vossa Alteza, assi contentou a el rey vosso padre, despois que soube ser imagem desta que ora tracto, que logo me pagou meu trabalho: dizendo aver dias que desejava estas cousas das partes do oriente serem postas em escriptura, mas que nunca achara pessoa de que o confiasse, que se me eu atrevia a esta obra, (como o debuxo mostrava) o meu trabalho não seria ante elle perdido. Por a qual confiança lhe beijei a mão per ante pessoas que hoje são vivas: por a pratica ser hum pouco alta lendolhe eu hum ou dous capitulos da mostra e debuxo. E estando pera abrir os aliceces deste grande edificio, com o fervor da idade e favor das palayras de confiança que se de mi tinha: aprouve a Deos levar a el Rey vosso padre áquelle celestial assento, que se dá aos Catholicos e Christianissimos Principes, com que fiquei suspenso desta empreza.

Socedendo tambem logo proverme vossa Alteza dos officios de thesoureiro da casa da India e Mina, e despois de feitor das mesmas casas, carregos que com seu pezo fazem acuruar a vida, pois levaõ todos os dias della, e com a occupação e negocio de suas armadas e commercios, afogaõ e cattivaõ todo liberal engenho. Mas parece que assi estava ordenado de cima, que não somente me coubesse per sorte da vida, os trabalhos de feitorizar os commercios de Africa e Asia: mas ainda escrever os feitos, que vossos vassallos na milicia e conquista dellas fazeraõ. Porque correndo o tempo, e achando eu entre alguãs cartas que el rey vosso padre ante da minha offerta, tinha escripto a Dom Frãcisco d'Almeida, e a Affonso d'Albuquerque, que conquistaraõ e governaraõ a India, encomendandolhe que meudamente lhe escrevessem as cousas e feitos daquellas partes, com tenção de as mandar poer em escripto, e que vossa Alteza com a mesma tenção o anno de quinhentos e trinta e hum, tambem o escreveo a Nuno d'Acunha, que naquelle tempo a governava, mandandolhe sobre isto regimentos feitos per Lourenço de Cáceres, a quem

quem tinha encomendado a escriptura destas partes, o que não ouve effeito, e seria per ventura por elle falecer: determinei, por se não dilatar este dezejo que vossa Alteza tinha, e eu pagar a confiança que el Rey vosso padre de mim teve, repartir o tempo da vida, dando os dias ao officio, e parte das noites a esta escriptura da vossa Asia: e assi compri com o regimento do officio, e com o dezejo que sempre tive desta empresa. E como os homens pela mayor parte são maes prontos em dar de si fructos voluntarios, que os encomendados, imitando nisto a terra sua madre, a qual he maes viva em dar as sementes que nella jazem per natureza, que as que lhe encomendamos per agricultura: parece que me obrigou ella a que patrizasse, e que per diligencia prevalecesse maes em mim a natureza que della tenho, que quanto outros tem recebido per obrigação de officio, profissão de vida, e agricultura de beneficios. Pois não tendo eu outra cousa maes viva pera tomar esta empresa, que hum zelo da gloria que se deve a vossas armas, e fama a meus naturaes, que militando nellas, verteraõ seu sangue e vida: fui o primeiro que brotei este fructo de escriptura desta vossa Asia, se he licito, por ser de arvore agreste, rustica, e não agricultada, poder merecer este nome de fructo ante vossa real magestade.

Prologo na Chronica del Rei Dom Emanuel, dirigida por Damiaõ de Goes ao serenissimo Principe Dom Henrique, Infante de Portugal.

Muitos, e graves authores nos principios de suas chronicas traballaram em louvar ha historia, da qual tudo ho que dixeram foi sempre muito menos do que se devia dizer, porque assi quomo ella he infinita, assi seus louvores não tem fim, nem termo a que se possam reduzir, e pois tudo ho trattado nesta parte, he quasi nada em comparaçam do que deve ser voltarei daqui ha vela, pera poer ha proa nesta:

na qual por certo não ousara, nem devera de tocar, se me não fora mandado per V. A. por ser de qualidade, que dipois dalgũas pessoas ha terem começada el Rei dom Joam voffo irmaõ que sancta gloria haja, lhes mandou tomar ho que ja tinhaõ scripto, pera se acabar per outros, de cujas habilidades tinha mor opiniao, em maõs dos quais ficou atte seu falecimento. E consyderando V. A. que pois estas pessoas, de que se tanto sperava, nam tinham feito em tempo de trinta e sette annos, que há que el Rei Dom Emanuel voffo pai faleço, cousa que respondesse ao merecimento de tal negocio, sem se lembrar de quaõ fraco eu devo ser pera hum tamanho peso, me mandou neste anno do Senhor de M.D.LVIII. que daquillo em que muitos, quomo em cousa desesperada, se nam atreveraõ poer ha maõ, tomasse eu ho cuidado, ho que fiz com mór ousadia do que a meu fraco juizo convinha, movido com tudo por sôs dous respeitos, ho hum por eu ser feitura do dito senhor Rei voffo pai, criado em sua casa, e em seu servico, desde idade de nove annos, ho outro por me parecer que se nam movera V. A. a me mandar cousa em que consistiam todos os feitos, e louvores, deste felicissimo rei, e daquelles que ho serviram na guerra, e na paz, senam por confiar de mĩ ho mais substancial que no screver das chronicas se requiere, que hé com verdade dar a cada hũ ho louvor ou reprehensam que merece. Pelas quaes razões matrevi a tomar este trabalho, ho qual tal qual he, me pareceo que não devia, nẽ era bem que dedicasse se nam a V. A. quomo a principal author de ha fama, e gloria del Rei seu pai fairem em luz, e nam perecer a lembrança das cousas notaveis que aconteceram ahos Portugueses per todo ho discurso de seu regnado.

De Francisco Rodriguez Lobo no seu Pastor Peregrino.

Chegaraõ as ferranas ao pé da fonte com esta alegria, e saudaraõ ao peregrino, que com inveja da quella liberdade as estava olhando, e em quanto (lavando os cantaros) com graciosas perguntas importunaraõ a fonte, o velho pegureiro se veyo assentar junto delle, e perguntandolhe donde era, e o que alli buscava, vieraõ a travar pratica, da qual Lereno entendeo que o ferrano era homem singelo, e taõ de vidro, que se lhe via pello rosto o coração, e pello amor com que elle tratava a gente daquella condiçãõ, lhe foi de hum lanço em outro, perguntando da vida, e do cuidado que tinha na ferra, pois naquella companhia o via tam contente, ao que o velho respondeo desta maneira: ha mais de sessenta annos que naci detraz daquelle penedo que daqui apparece no alto da ferra, e de entaõ ate agora, nem vi mais terra que a que delle se descobre, nem desejei outra, de quantas ouvi gabar a meus naturaes, nunca tive de meu outro bem mayor, que naõ de-sejar os alheos, nem outro mal que me desse mais cuidado, que as occasioens que o tempo me offereceo de poder possuir o que os homens estimaõ, e sentem tanto perder, como saõ enganos; sou taõ pobre do que a fortuna reparte, que cada hora que me quiser tomar conta de tantos annos, lhe naõ ficarei devendo, nem hum desejo; vivo de guardar gado doutros donos, sou fiel em o tratar, diligente no pasto, e remedio delle, rico com a parte que me cabe da sua laã, e do seu leite, porque della me vivo, e delle me sustento, nem quando os frutos saõ poucos me lastimo, nem quando as novidades saõ mayores me alvorço: contentame o bem, naõ me coçobra o mal; tenho hum cabana em que vivo, feita por minha propria maõ das arvores destas brenhas, naõ acharas dentro cousa que deva direitos á vaidade, tudo saõ instrumentos necessarios ao meu officio

officio de guardador, e se algũa cousa sobeja, será das que ainda são mais importantes pera a vida, da qui me alevento contente, e aqui me recolho descansado, porque nem acordo com os pensamentos na ventura, nem adormeço com elles repartidos em bens que enganaõ, e em males que os homens escolhem de seu grado: de noite qualquer estrella que vejo, he a minha, porque todas favorecem o meu estado, de dia sempre o sol me apparece de hũa cor, porque o vejo com os olhos livres. Tenho este instrumento, a cujo som canto, quando he bem me alegre, porque canto pera me alegrar, e quando pello contrario me não peza muito, porque o não faço por alegrar outrem, quando ha frio, e neve na ferra, tambem ha lenha nestes montes, e fogo nestas pedras com que me deffendo, quando a calma he grande, com o abrigo destas arvores, e a vesinhança das fontes me recreo, assim são os meus manjares, como he a minha vida, nem ella me pede os que lhe fação dano, nem eu os tenho, o meu vestido he sempre desta cor, porque em qualquer cousa (ainda de menos contia) he a mudança perigosa. O mayor trabalho que tenho, he os pastores com que trato, porque cada hũ tem hũa vontade, e hum entendimento, e eu me hei de servir só do meu pera com todos; porem de tal maneira uso delle, que me não dá do successo que pode acontecer; ao avarento não lhe peço nada, nem lhe aconselho que dé a outrem, nem lhe louvo o não dar nada a ninguem, e assim nem lhe minto, nem o molesto. Ao soberbo, nem me faço grande por não ficar com elle em contenda, nem aos outros pequenos, porque com elles se não alevante mais. Ao ingrato, ou o não sirvo, porque me não magoe, ou quando o sirvo, lembrome que a sua má natureza não pode tirar o preço a obra, que de si he boa. Ao fallador, calome: ao calado, descubrome com tento. Ao doudo, não lhe atalho a furia: ao nescio, não trabalho por lhe dar razão; ao pobre não lhe devo;

ao

ao rico não lhe peço ; ao vaõ, não o gabo, nem o reprendo ; ao lisongeiro não no creio e deste modo com todos estou bem, e nenhum me faz mal. Não digo verdades que amarguem, nem tenho amizades que me profanem : não adquiero fazendas que outros me invejem, porque neste tempo, das melhores tres cousas delle, nace as mais danosas que ha no mundo : da verdade, odio, da conversação desprezo : da prosperidade, inveja ; sou qual me ves, e qual te eu digo, não quero parecer outro, nem ser mais do que pareço : venho muitas vezes a esta fonte, que me pegou a sua condição, falla verdade a todos, e com nenhum tem differença ; custumeime a estas suas agoas, que ainda que são amargosas, são faudaveis, apagaõ peçonha, desfazem feitiços, e valem contra mordiduras de bicha. Se nisto que me ouviste achas alguma cousa que te contente, e queres hir comigo, pois já he tarde, te hospedarei na minha cabana, na qual podes entrar sem temor, dormir sem perigo, e sahir sem faudade; comeras do leite, ouviras dos contos, e partiras quando quizeres. Em quanto o velho pegureiro isto dizia, estava o pastor lançando contas a sua vida, com grande inveja do que aquelle lhe contava da sua, e no cabo lhe respondeo com hũ suspiro. Ah ditoso serrano, as estrellas te conservem neste estado, pera que nunca conheças a differença delle : tu só vives, tu só deves ao ceo estar izento das leis da ventura, mais he pera invejar tua pobreza, que a mayor vaidade do mundo, mais pera estimar a tua cabana, que os mais lustrosos edificios delle, mais pera se dezejar a tua liberdade, que os mandos e senhórios, com que os homens se cativaõ, e engrandecem, e mais pera se buscar a tua companhia, que o mayor thesouro, eu não quero mais della por agora, que partirme chorando pello que te ouvi. A este tempo se partiaõ ja as serranas, que o chamaraõ, elle se despedio do peregrino, dandolhe hũ pequeno vaso de cortiça que levasse daquella agoa, e tocando a sua

rabeca

rabeca se apartou, e o pastor ficou em batalha com males próprios, que á vista dos bens alheos tomaraõ força contra hum sujeito, que elles já tinhaõ de todo desbaratado.

Naõ pareceo a Lereno o Lugar accomodado pera passar nelle a noite, e quasi arrependido de naõ aceitar o offerecimento do ferrano, tomou outro caminho que hia mais polla fralda da ferra, imaginando que perto averia alguma aldea, em que se recolhese, e andando por elle o que ficava do dia, lhe veyo a faltar na entrada de hum valle, que por hum parte estava cheo de arvores altas, e espessas, que apertadas de dous õuteiros que as assombravaõ, e com a claridade das estrellas que por entre os ramos as feria, se moviaõ vagarosamente sobre hum lagoa, feita de hum ribeiro que decia do monte, na qual a sombra e movimento dos ramos, a luz que por entre elles lhe vinha mostrando o escuro das agoas, e algũs arrebatados saltos das roucas rans, fazendo hum temeroso ecco nos ouvidos, e na vista, hum medroso pavor, com tristeza, e receo constrangiaõ o coração do desterrado pastor. E vendo que dalli pera diante lhe ficava outra vez o caminho da ferra, se abrigou a hum tronco que tinha as costas no ribeiro, que com o murmuro da agoa lhe podia ajudar a grangear o sono, e alli laneado entre as hervas, e os ramos naõ podendo adormecer, cantava desta maneira.

Entre estes arvores tristes
Que a sombra da noite cobre
E com manso movimento
Tristes pensamentos movem.

Ao longo deste ribeiro
Que por entre as pedras corre
Fazendo hum doce rugido
Que o mudo silencio rompe.

Debaixo deste arvoredor

Que dos carregados montes

Tomando a cor, vai perdendo

Vista, graça, sombra, e cores.

Perguntar quero a meus males

Pois sei que os males respondem

Se exprimentei quanto custão

Que me digão quanto podem.

Se podem matar, que esperão?

Se dar vida, qual escolhem?

Pois a que entre elles padeço

He vida que sempre morre.

Mil annos há que a sustento

E inda que mil annos conte

He porque em pezares crecem

Como pera os gostos fogem.

Conjuraraõ se contra ella

Dous cegos que estaõ conformes

Contra a razão, e o dezejo,

Que he hum amor, outro a sorte.

Mandaraõ me desterrado,

E eu vou sem saber aonde,

So sei que ambos vaõ comigo

E que se eu ando, elles correm.

Males, se aveis de acabarme,

Pera que são tantos golpes?

Que o menor delles pedia

Hum sofrimento de bronze?

Contra mi vós, e a ventura

E eu sem outros valedores,

Mais que so meus pensamentos

Pera que me faço forte?

Se quereis viver comigo,

Porque temeis vossa morte?

Que os males não duraõ mais,

Que em quanto hum triste os esconde.

Def.

Descubrimo algum remedio
De esperanças, que effas podem
Sustentarme, e sustentarvos
Neste valle, e noutros montes.

Porque inda que sam veneno
Que vai matando de lonje,
Criouse com elle a vida
Que lhe tem posto outro nome.

Que he isto ! não respondeis?
Mas outrem por vós responde,
Que aos males pedir razaõ
He pedir firmeza a forte.

Do Camoens.

Estavas linda Inez posta em sossego,
De teus annos colhendo o doce fruto,
Naquelle engano da alma, ledos, e cegos,
Que a fortuna não deixa durar muito :
Nos faudosos campos do mondego,
De teus formosos olhos nunca enxuto,
Aos montes ensinando, e as ervinhas.
O nome, que no peito escrito tinhas.

Do teu principe alli te respondiaõ
As lembranças, que na alma lhe moravaõ,
Que sempre ante seus olhos te traziaõ,
Quando dos teus fermosos se apartavaõ :
De noite em doces sonhos, que mentiaõ,
De dia em pensamentos, que voavaõ :
E quanto em fim cuidava, e quanto via,
Eraõ tudo memorias da alegria.

D'outras bellas senhoras, e princezas,
Os dezejados talamos engeita,
Que tudo em fim, tu puro amor desprezas,
Quando hum gesto suave te fugeita :
Vendo estas namoradas estranhezas,
O velho pay sesudo, que respeita,
O murmurar do povo e fantasia
Do filho, que casarse não queria.

Tirar Inez ao mundo determina,
Por lhe tirar o filho, que tem preso,
Crendo co sangue só da morte indina,
Matar do firme amor o fogo aceso :
Que furor consentio, que a espada fina,
Que pode sustentar o grande peso
Do furor Mauro, fosse levantada,
Contra huma fraca dama delicada?

Traziaõna os horriferos algozes
Ante o Rey, ja movido a piedade,
Mas o povo com falsas, e ferozes
Razoens, á morte crua o persuade :
Ella com tristes e piedosas vozes,
Sahidas só de mágoa e saudade
Do seu Principe e filhos que deixava,
Que mais que a propria morte a magoava.

Para o ceo cristalino levantando
Com lagrimas os olhos piedosos,
Os olhos, porque as maõs lhe estava atando
Hum dos duros ministros rigurosos :
E depois nos meninos atentando,
Que tão queridos tinha, e tão mimosos,
Cuja orfandade como mãy temia,
Para o avô cruel assi dizia.

Se ja nas brutas feras, cuja mente
Natura fez cruel de nascimento :
E nas aves agrestes, que sómente
Nas rapinas aerias tem o intento,
Com pequenas crianças vio a gente,
Terem piedoso sentimento,
Como coa mãy de Nino ja mostraraõ,
E cos Irmaõs, que Roma edificaraõ.

O'tu que tens de humano o gesto, e peito,
Se de humano he matar huma donzella
Fraca, e sem força so por ter fugeito
O coraçãõ, a quem soube vencella
A estas criancinhas tem respeito
Pois o não tens á morte escura della,

Movate a piedade sua, e minha,
Pois te não move a culpa, que não tinha.

E se vencendo a Maura resistencia,
A morte sabes dar com fogo, e ferro,
Sabe tambem dar vida com clemencia,
A quem para perdella não fez erro:
Mas se to assi merece esta innocencia.
Poemme em perpetuo e misero desterro,
Na Scythia fria, ou lá na Libia ardente,
Onde em lagrimas viva eternamente.

Poemme onde se use toda a feridade,
Entre leoens, tigres, e verei
Se nelles achar posso a piedade,
Que entre peitos humanos não achei;
Alli co amor intrinseco, e vontade,
Naquelle por quem morro, criarei
Estas reliquias suas, que a qui viste,
Que refrigerio sejaõ da mãy triste.

Queria perdoarlhe o rey benino,
Movido das palavras, que o magoaõ,
Mas o pertinaz povo, e seu destino,
(Que desta sorte o quiz) lhe não perdoaõ;
Arrancaõ das espadas de aço fino,
Os que por bom tal feito alli pregoaõ,
Contra humda dama, o peitos carniceiros,
Ferozes vos mostraes, e cavalleiros.

Qual contra a linda moça Policena,
Consolação extrema da mãy velha,
Porque a sombra de Achilles a condena,
Co ferro o duro Pirro se aparelha:
Mas ella os olhos, com que o ar serena
(Bem como paciente, e mansa ovelha)
Na misera mãy postos, que endoudece,
Ao duro sacrificio se offerece.

Taes contra Inez os brutos matadores,
No collo de alabastro, que sostinha
As obras, cõ que amor matou de amores

A'quelle

A'quelle, que depois a fez rainha:
 As espadas banhando, e as brancas flores,
 Que ella dos olhos seus regadas tinha,
 Se incarnicavaõ fervidos, e irosos,
 No futuro castigo naõ cuidadosos.

Bem puderas, o sol, da vista destes,
 Teus rayos apartar aquelle dia,
 Como da seva mesa de Thyestes
 Quando os filhos por mão de Atreu comia :
 Vos o concavos valles que pudestes,
 A voz extrema ouvir da boca fria,
 O nome do seu Pedro, que lhe ouvistes,
 Por muito grande espaço repetistes.

Affi como a bonina, que cortada
 Antes do tempo foi, candida, e bella,
 Sendo das mãos lascivas mal tratada,
 Da menina, que a trouxe na capella,
 O cheiro traz perdido, e a cor murchada,
 Tal está morta a pallida donzella,
 Secas do rosto as rosas, e perdida
 A branca, e viva cor, co a doce vida.

As filhas do Mondego a morte escura,
 Longo tempo chorando memorâraõ,
 E por memoria eterna em fonte pura,
 As lagrimas choradas transformâraõ :
 O nome lhe puzeraõ, que inda dura,
 Dos amores de Inez, que alli passâraõ;
 Vede, que fresca fonte rega as flores,
 Que lagrimas saõ a agoa, e o nome amores.

Do Mesmo.

Porem ja cinco soes eraõ passados,
 Que dalli nos partiramos, cortando
 Os mares nunca de outrem navegados,
 Prosperamente os ventos assoprando :
 Quando hũa noite estando descuidados,
 Na cortadora proa vigiando,
 Huma nuve que os ares escurece,
 Sobre nossas cabeças apparece.

Tam temerosa vinha, e carregada,
Que poz nos corações hum grande medo,
Bramindo o negro mar de longe brada,
Como se desse em vão nalgum rochedo :
O potestade, disse, sublimada,
Que ameaço divino, ou que segredo
Este clima, e este mar nos apresenta,
Que mór cousa parece, que tormenta ?

Naõ acabava, quando huma figura
Se nos mostra no ar, robusta, e valida,
De disforme, e grandissima estatura,
O rosto carregado, a barba esquallida :
Os olhos encovados, e a postura
Medonha, e má, e a cor terrena, e pallida,
A boca negra, os dentes amarellas.

Tam grande era de membros, que bem posso
Certificarte, que este era o segundo,
De Rhodes estranhissimo Colosso,
Que hum dos sete milagres foi do mundo :
Cũ tã de voz nos falla horrendo, e grosso,
Que pareceo sahir do mar profundo,
Arrepiãse as carnes, e o cabello,
A mi, e a todos, só de ouvido, e velo.

Do Costa.

Logo o poldro de generosa casta,
Nos campos anda mais alto, e soberbo,
E poem a tempo as dobradicas pernas,
E primeyro se atreve ir o caminho,
E tentar os arrebatados rios,
E arremearse ao mar naõ conhecido ;
Nem dos estrondos vaõs se teme, e espanta ;
O pescoço tem alto e tem pequena
A cabeça, e a barriga breve, e curta ;
As costas tem muy gordas, e carnudas,
E com as polpas o animoso peyto
Se mostra proporcionadamente gordo.
Os mais fermosos faõ castanhos claros,
Eos que tem de cor verde-mar os olhos ;

A mais

com tem alvos, e melados ;
que não sabe estar quedo ;
e as armas deraõ som de longe,
e as relhas levanta, e abayxa, e treme
e os membros todos, e nas ventas voive
e um recolhido fogo, reprimindo-o :
A coma tem espessa, a qual descança
Sendo lançada no direito quarto ;
Mas pellos lombos passa a larga espinha,
Rapando cava a terra, e grandemente
A unha, que he de corno duro, soa.

Da Suadade.

Quinta effencia da dor, noyte temida,
Em cuja sombra he monstro a claridade,
Mortes, instantes siglos, que a vontade
Com a pena do temor mede atrevida.

De bens perdidos Argos homicida,
Felice pompa da infelicidade,
Alma da pena, *Triste Saudade*,
Vivo morret de huma defunta vida.

Abraços cos tormentos, que padeço
Por quem a mesma pena a gloria tenho
Com vosco animo tristes pensamentos.

A vossos males devo o que mereço.
Que a pezar da ventura a tirar venho
Da auzencia fé, da dor merecimentos.



F I N I S.